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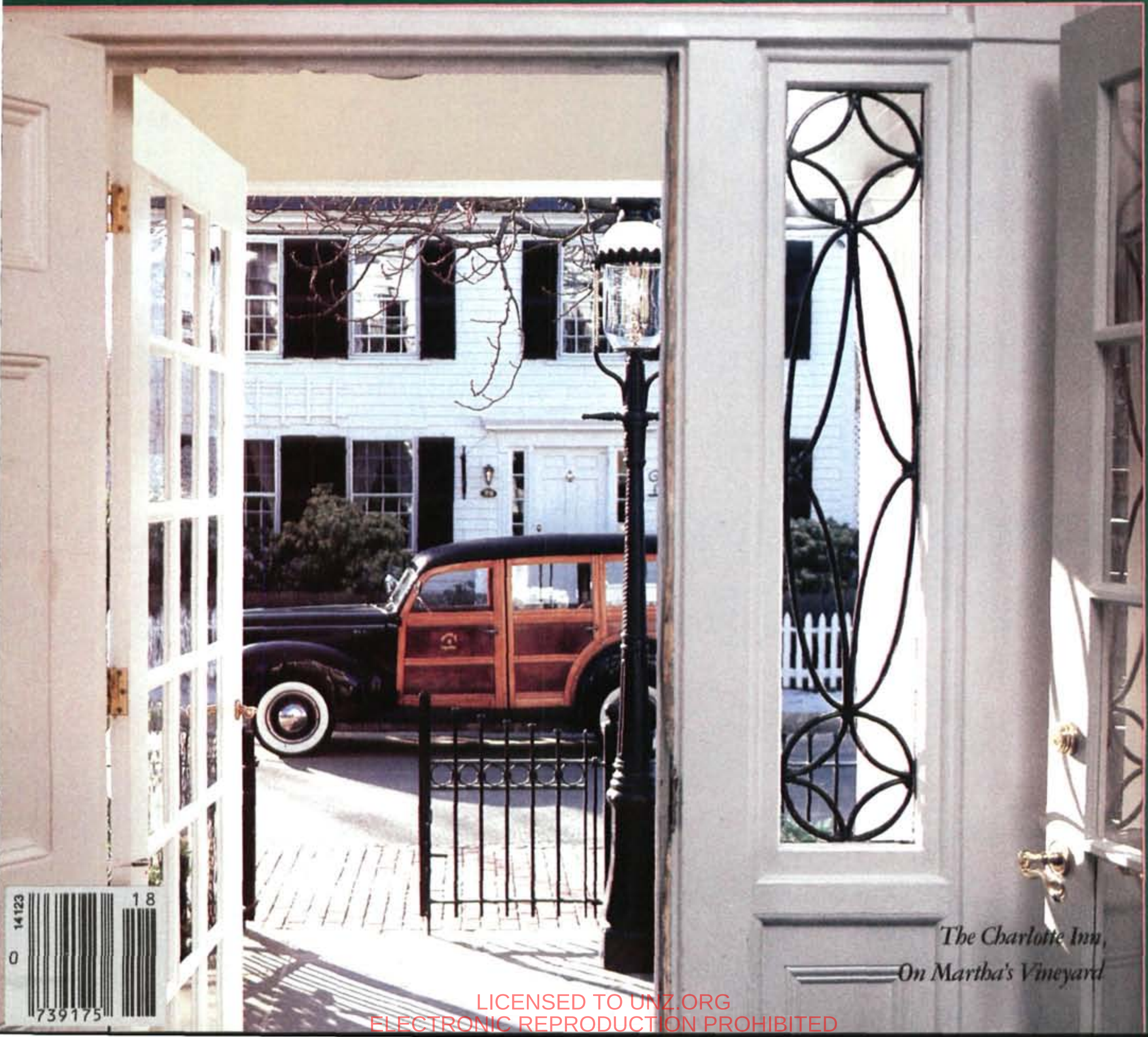
The Eternal Claudette Colbert, by Wendy Goodman

Can Jim Hoge Help the 'Daily News'? by Tony Schwartz

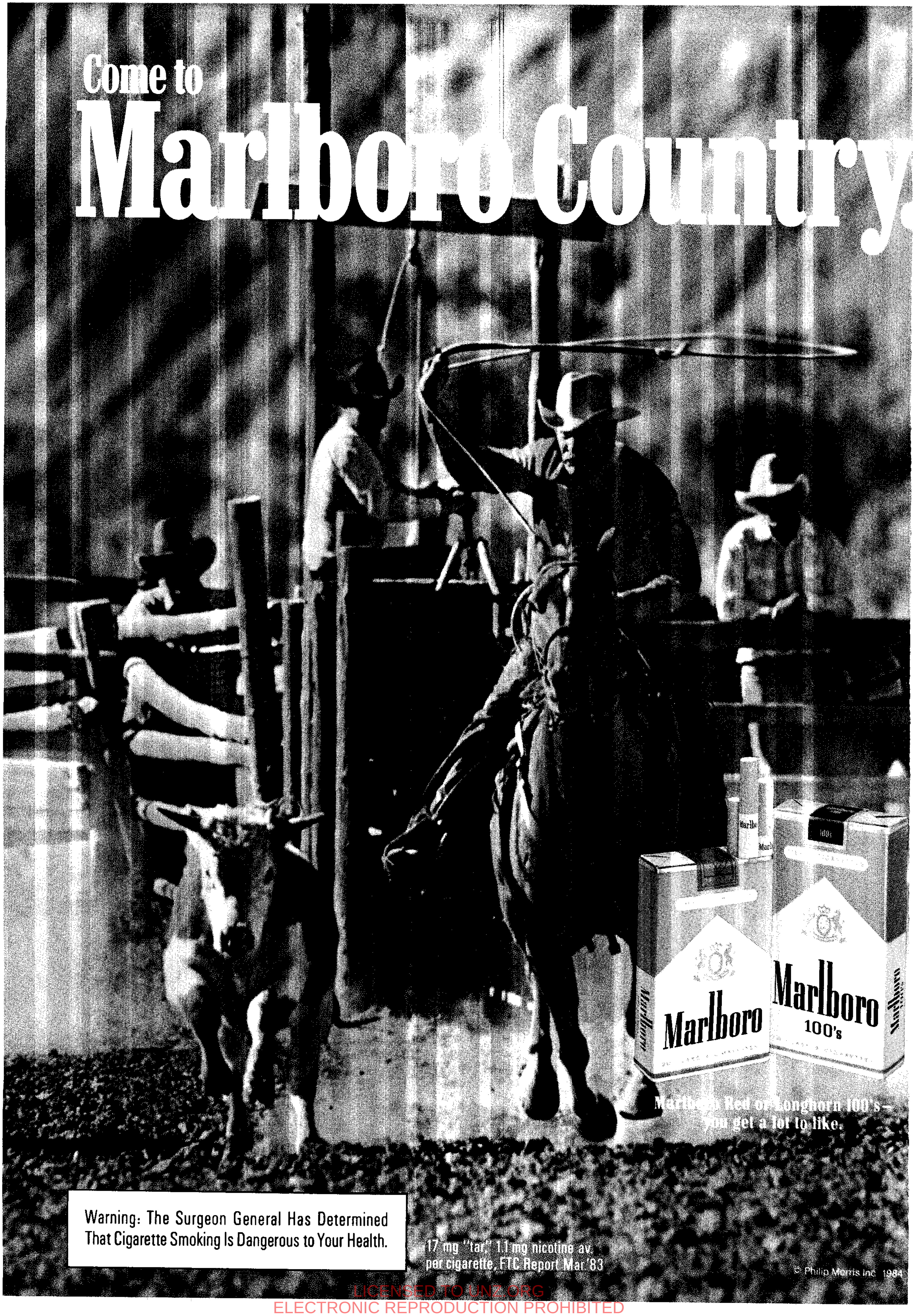
NEW YORK

Weekends to Remember

Spring Travel • By Michael W. Robbins



The Charlotte Inn, On Martha's Vineyard

Come to
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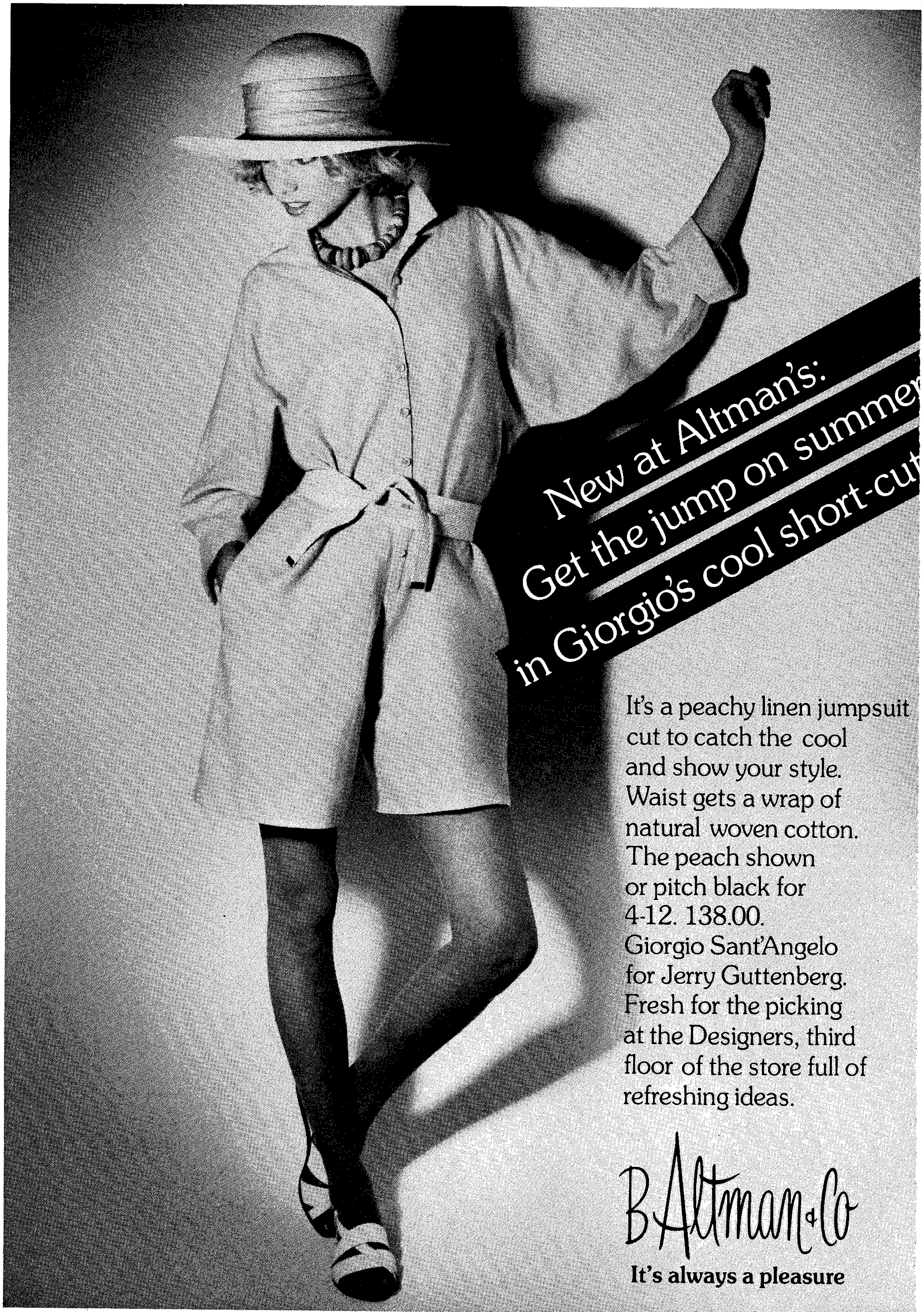

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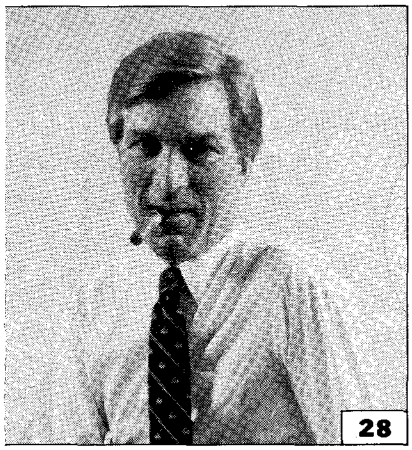
28

34

42

ol Hand Hoge

Tony Schwartz

s week, blue-blooded, Yale-educated ıes Hoge takes over as publisher of the *ily News,* not the most blue-blooded of ›ers. (Warren, his younger brother, is forn editor of the New York *Times.*) The 48-r-old Hoge knows about blue-collar loids; he ran the Chicago *Sun-Times* for een years. During his tenure as editor, *Sun-Times* earned a reputation for ish writing and aggressive reporting. Can recharge the *Daily News*?

iles

Anita Shreve

s Dominguez once headed El Salvador's tional Center for Technology and Agriture; now he's a driver for a car service Westchester. Dominguez is a political le, one of an estimated half a million in w York. He came to the United States ause his political activities at home enıgered his life. And, like most exiles, he's l to adjust to a drastic drop in status, ver, and income, as well as to an uncerı future—of almost 170,000 applications political asylum pending in the United tes last year, less than 2 percent were nted. Anita Shreve spoke with members New York's community of exiles.

ring Travel: ekends to Remember

Michael W. Robbins

o days do not a great escape make, but h a long weekend and some driving, you ı be at the beach or in the mountains, where from Vermont to Maryland. Miıel Robbins has discovered old country s, new resorts, and beachfront cottages, within five and a half hours of New York y. These are places to take yourself—and ır family—for a weekend to remember.

DEPARTMENTS

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The National Interest: The Election That Could Really Matter

By Michael Kramer

Who wins in El Salvador is crucial to Reagan's Central American policy.

70

Fashion: Celebrating a Legend

By Wendy Goodman

A look at the special style of Claudette Colbert, who has always known what becomes a legend most.

76

Design: Charity Suites

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Two rooms from the annual Kips Bay Boys' Club open house, where decorators get to show off a bit.

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By Gael Greene

Only a month old, the Gotham Bar and Grill is already a mecca for stylish dining in the Village.

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By Peter G. Davis

Predictable productions, visual clichés, mechanical singing—the Vienna Volksoper visit was mostly a mediocre mix.

87

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Swing Shift, with Goldie Hawn and Kurt Russell, is harmonious but shallow; *Sugar Cane Alley* is a good portrait of a passage out of slavery.

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By John Simon

Shirley MacLaine on Broadway is Shirley in Las Vegas, with songs, dances, reminiscences, and corny jokes. And three Pinter plays are three too many.

93

Television: Costume Without Drama

By John Leonard

Eight hours of big hats and splendid settings in *Nancy Astor* doesn't cloak the personality of a very disagreeable lady.

95

Dance: Farewell, My Lovely

By Tobi Tobias

Although in both cases the dancers were fine, with the Royal Winnipeg Ballet and Eliot Feld's company, the good intentions weren't matched by the results.

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Jane Fonda

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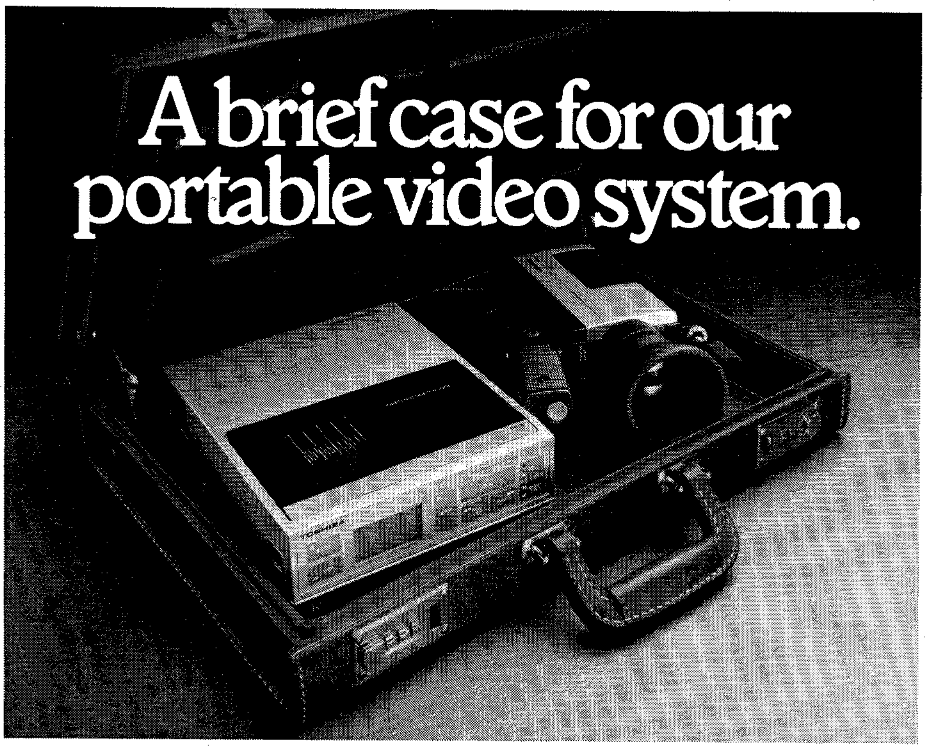

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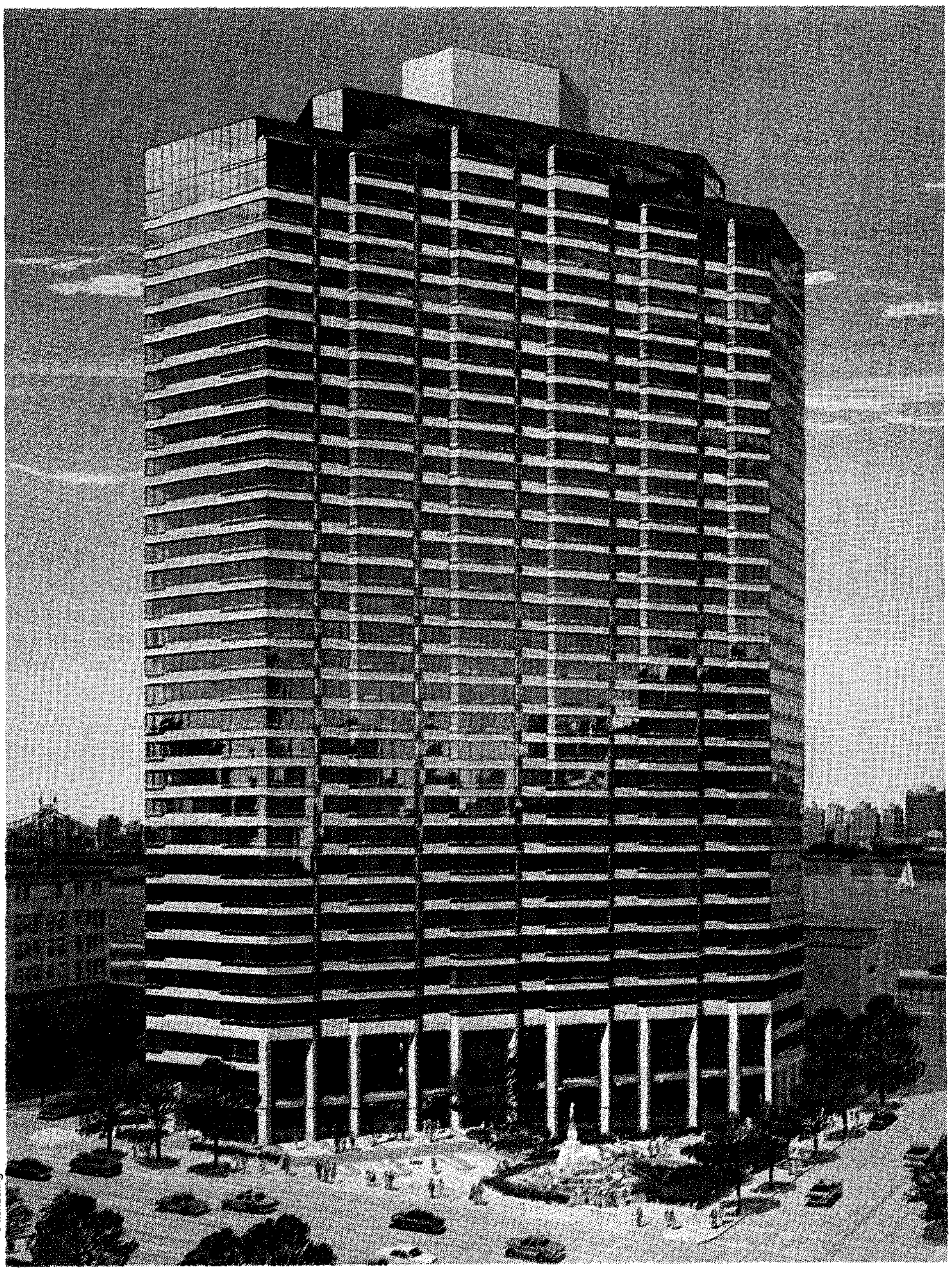

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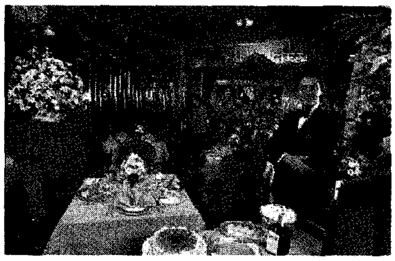

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LETTERS

Heartbreak House

BRAVO TO PETER G. DAVIS FOR HIS fascinating and informative article abou the Metropolitan Opera ["What's Wrong With the Met," April 9]. During the forties, fifties, and sixties, I attended many performances there; the singing was wonderful, the orchestral accompaniments horrible. Now it is the reverse. A recent Saturday-afternoon *Forza* is a case in point. It was tedious to listen to the squalls onstage, and once the performance was over, Peter Allen informed us that it would be televised later this year. I was shocked. Perhaps the Met will be able to dub in the voices of more competent artists.

John B. Kelley
Baltimore, Md

IT IS CURIOUS THAT DAVIS SPENDS NINE pages avoiding the real answer to the question of what is wrong with the Met. He does not attack the person charged with full artistic responsibility—the Met's music director and soon-to-be artistic director, James Levine. How could any opera house in the world hope to survive the rigors of revolving around the personality of James Levine? If a singer fits his performing needs—like the declining Renata Scotto—he or she settles into full-time employment at the Met. But if you're a singer who doesn't come stamped "Levine and Company," then even if your name is Joan Sutherland you can come and go just like a utility singer. And the problems of singers aside, should an opera company ever hand over its pit to a single conductor?

Michael Hunt Stolbach
Manhattan

THE METROPOLITAN OPERA CONTROVERSY is heartbreaking. The things the people in charge have been doing are so incredible, it's tempting to think it's all a plot by the English to increase the prestige of Covent Garden.

Lya Haby
Manhattan

AS A MET SUBSCRIBER, I GREW VERY tired of being treated with diffidence and supercilious hauteur. When a woman with a hairdo that was nineteen inches high was seated directly in front of me, the Met proposed changing my seat rather than hers. And when an oaf dis-

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turbed everyone by humming "Ur furtiva lagrima" along with Luciar Pavarotti, the same solution was c fered—to change my seat. I realize th my paltry $1,000 subscription didn't e title me to any special consideration. B I have been treated better in $3 mov houses. My disenchantment with th Met began with the 1981 season, whe Gwyneth Jones massacred Isolde wi her abominable intonation. But la year, when the Met ruined an otherwis fine *Hoffmann* by casting Kenneth Riege I decided that I'd finally had it. The have been only a few memorab performances in the past few years, ar the future looks bleak. The Met nee someone like Adler to take charge an see that individual egos are sublimate to the presentation of top-quality oper As Peter Davis points out, the prese administration appears unable t achieve this goal.

David Man
Kinnelon, N.

DAVIS STATED THE FIRST-RATE SINGER reasons for not appearing at the Met, b he neglected to explain why second-ra foreign singers fill the roster. These a singers who can no longer (if they eve could) command a following in Europ are relegated to provincial theaters, an so are willing to appear at the Me Foreign audiences are not as susceptibl to the media hype surrounding artists a Americans are. Performances that g bravos here would be booed offstag abroad.

Name withhel
Manhatta

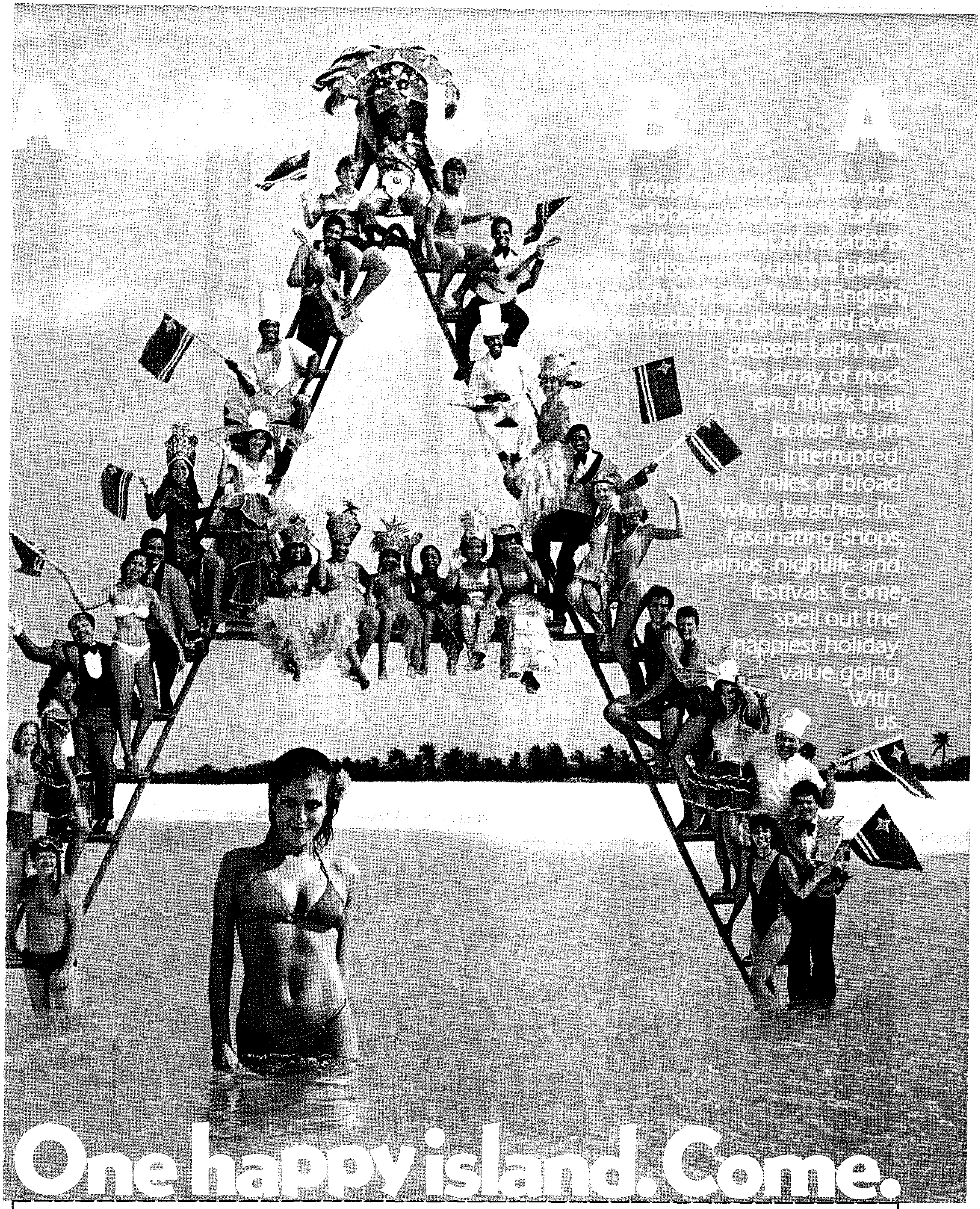
MY LOVE AFFAIR WITH THE MET HAS BEE studded with glorious events, but mor recently I find myself leaving early, because the atrocities have become unbearable. Improvement seems unlikel Perhaps, one day, the Met's audience will not be subjected to inferior singin dated productions, and just plain mediocrity.

Beryl Louise Tra
Manhatta

Utopia Square

MORE THAN TEN YEARS AGO, I MET WIT Fred Papert, then head of the Municipa Art Society, and welcomed his idea of rebuilt, rehabilitated 42nd Street, whic he presented to the Associated Builder and Owners of Greater New York. A that time, most of our members viewe his dream as totally unrealistic and inadvisable. I did not share their skepticism In fact, I thought his vision of the new center city had to be expanded to cove planning for the regeneration of the entire midtown area, from 34th Street t Central Park South, from river to river

The past six or seven years have see a number of proposals for the redevelop



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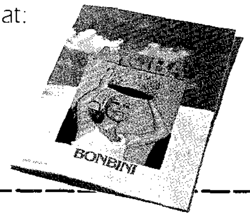

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ment of 42nd Street, mostly limited t
the Times Square area, which were co
ered by Carter Wiseman's article "Brav
New Times Square" [April 2]. Without de
bating the merits of the various proposal
I feel that an overall master plan of th
midtown area must still be advance
concurrently. Our planners and the pc
litical entities that control them sti
think in far too narrow terms. You car
not develop Bryant Park without bein
concerned about all the surroundin
areas. This principle of overall plannin
applies to an even greater extent to th
Times Square Redevelopment Plan.
you hope to clean up 42nd Street be
tween Seventh and Eighth Avenue
shouldn't you also be planning the re
development and cleanup of Eightl
Ninth, and Tenth Avenues from 34th t
59th Street?

I share everyone's concern for th
highest architectural and design stan
dards. But I place an even greate
emphasis on the need for an enlarge
planning process. The private sector ha
been largely ignored or cut out of th
planning of this vital area. We have th
interest, the expertise, and the desire t
help build a bigger and better city. W
challenge the public officials to join u
for the benefit of all.

Maurice S. Papri
President, Associated Builders an
Owners of Greater New York, Inc
Manhatta

Do You Know the Way to Yaoundé?

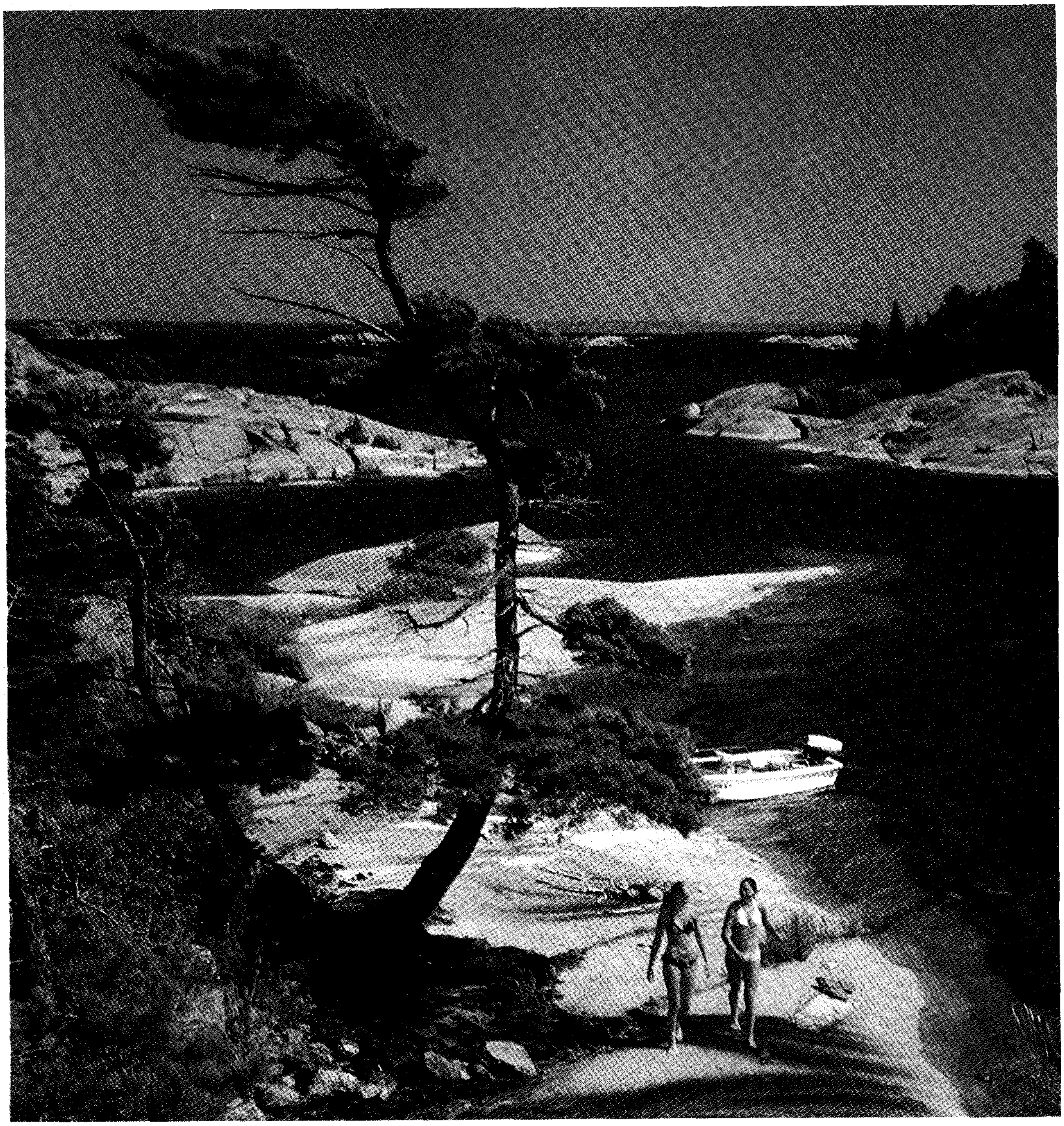
IN HIS REVIEW OF DUSTIN HOFFMAN'
production of *Death of a Salesma*
["Theater: Salesmen Go, Salesme
Come," April 9], John Simon asks wha
South African jungles Uncle Ben coul
have come out of. I believe this result
from his misinterpretation of Uncl
Ben's reference to the Gold Coast. Th
Gold Coast does not refer to South Af
rica but is the colonial name for th
present country of Ghana, which is lo
cated on the West African coast. Havin
lived in the gold- and diamond-minin
areas there, I can vouch for the jungles
existence.

Kevin J. Brad
Arlington, Va

Negative Image

SINCE THE ONLY ASIAN MODEL USED I
"Men About Town" [March 26], wa
photographed in a Japanese restaurant
I must assume that it never occurred t
photographer Michael Halsband or edi
tors Keeble and Cavaco that Asians als
go to art galleries, visit their newbor
children, take vacations, and atten
cooking classes. Promoting such rigi
racial stereotypes belies the sophistica
tion *New York* Magazine supposedl
represents.

Marilyn Ki
Manhatta



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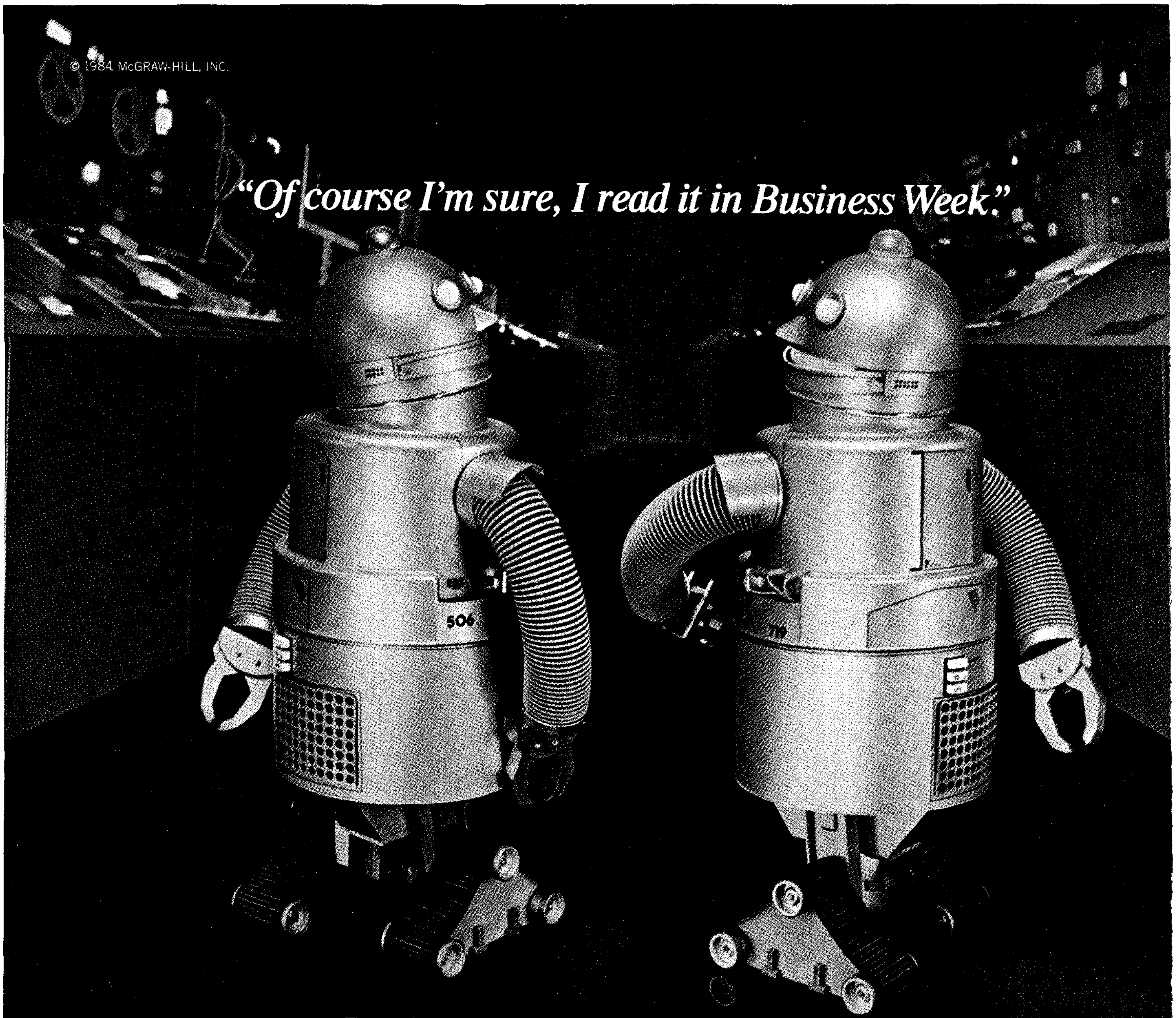

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THE VOICE OF AUTHORITY

NEW YORK

INTELLIGENCER

BY SHARON CHURCHER
AND MARY MURPHY

New Times Square Plan

THE OWNER OF ONE OF THE LAST LOW-rise sites on Times Square has some disappointing news for developers who have been besieging him with offers to buy his property.

"This town doesn't need another skyscraper," declared Charles Moss Jr., whose low-rise Criterion movie theaters are on Broadway at 45th Street. "I'm filing plans to turn the second floor into the Rolls-Royce of movie studios."

Moss, head of B. S. Moss theaters, said developers argued that a high rise might make better business sense. "But feature-film guys love my idea, and the commercial guys do, too, because we'll be conveniently between the ad agencies on the East Side and the labs on the West Side," he said.

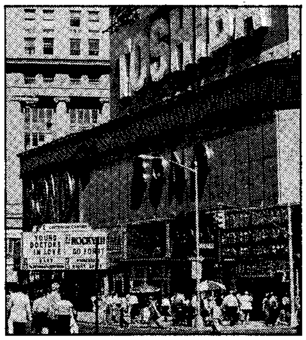
Reagan: What's in a Name?

WORRIED THAT THE REPUBLICAN NAtional Committee is being profligate with his signature, President Reagan has put a crimp in his party's fund-raising.

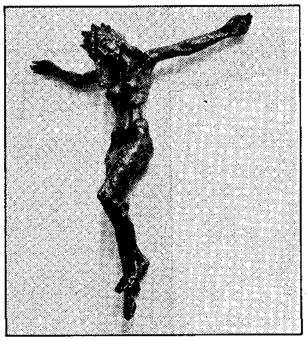
Reagan had allowed the party to make virtually unrestricted use of his autograph in direct mail. "But he complained that too many of his friends were getting duplicate letters over his signature," a White House insider told *New York*.

Word went out that the president was withdrawing his signature, said a G.O.P. source. Without it, the source claimed, the G.O.P. committee would have been saddled with about $400,000 worth of unusable mail. But a compromise was reached. Said committee spokesman Bill Greener, "The signature will just be used less."

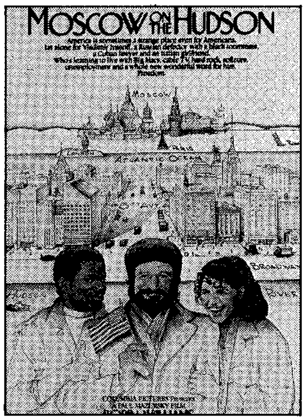
How will that affect party coffers? "It'll hurt," said a G.O.P. fund-raiser. "The little ladies in Oshkosh give because they think the appeal is personally from Reagan."



Moss site: *No high rise.*



Christa: *Controversial.*



Moscow: *Rip-off?*

Female 'Christ' on Display

A CONTROVERSIAL CRUCIFIED FEMALE Christ quietly went on display at the Cathedral Church of Saint John the Divine last week.

The bronze *Christa* was produced for the U.N.'s Decade for Women by sculptor Edwina Sandys, granddaughter of Sir Winston Churchill. The Very Reverend James Parks Morton, dean of the cathedral, predicted, "There will be people out with knives, but I think most will be deeply moved."

Father Richard Dillon, chairman of Fordham University's theology department, differed: "As a piece of art, it has every right to claim our attention. But as a devotional object, it has a responsibility to tradition."

Israelis Active in Namibia?

WHILE THE C.I.A. HAS BEEN LINKED TO mines in the Nicaraguan harbor, the Israelis have been supplying explosives so that South Africa can mine Namibia's border with Angola, says an upcoming book.

In *The Unnatural Alliance,* British journalist James Adams writes that Israeli counter-terrorist experts have been training South African troops and police involved in Pretoria's war with Namibians who are fighting for independent rule. "The equipment, the training in anti-terrorist tactics the Israelis successfully used in Lebanon, make Israel responsible for the success of [South African] strikes into Angola," asserted Adams, whose book, being released this fall by Quartet, alleges that there are 300 Israeli advisers in South Africa, and that South African sailors are being trained in Haifa.

Brand Fourie, South Africa's ambassador to the United States, called the book "utter nonsense." The Israeli press attaché in Washington refused to comment.

Volga Behavior Agitates Sally Field, 'The New Yorker'

AFTER ACTRESS SALLY Field spoke out against nuclear weapons at a recent Washington press conference, four Soviet journalists descended upon her. "She'd said she would like to spread her message to Soviet women, with a small interview for Soviet TV," contended TASS correspondent Alexander Liutyi, who was with the three-man TV crew. But as the Russian cameras started rolling, Field's agent, Pat Kingsley, "practically dragged [Field] out as the Russians tried following," said an American reporter present. "I wouldn't want Sally used for propaganda by anyone," said Kingsley, who insisted her client had no idea she was talking to the Soviets. . . . Lawyers for *The New Yorker* have asked Columbia Pictures to withdraw print ads for *Moscow on the Hudson.* The artwork, the magazine contends, infringes on the copyright *The New Yorker* holds on Saul Steinberg's famous map of New York, which appeared on the weekly's March 29, 1976, cover. *New Yorker* publication director Hoyt Spelman acknowledged last week that others have also appropriated Steinberg's concept but said "those fall into the realm of parody. When it's used commercially, it's a rip-off." Randy Wicks, Columbia's ad chief, did not return *New York*'s calls.

Photograph, top: Kerwin Roche/F.P.G.

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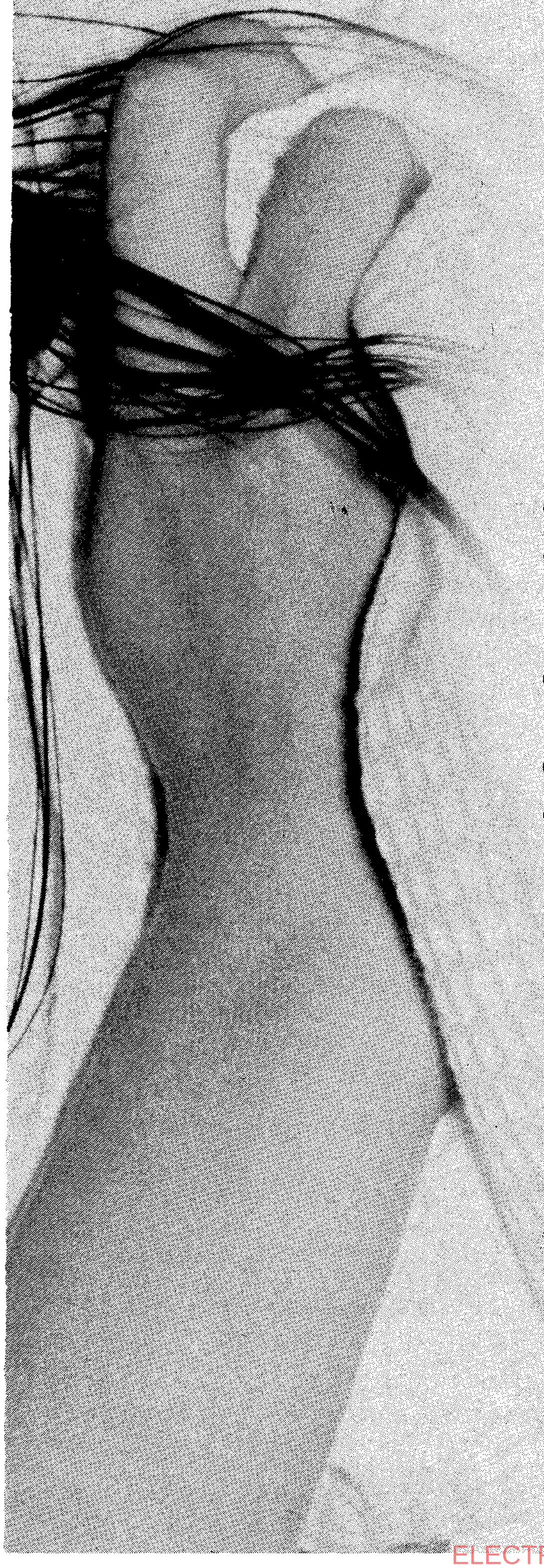
Photograph: Skrebneski

Now. Shampoo your hair all the way to glorious.

Estée Lauder introduces her new

SWISS HAIR CARE



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Today your hair needs the most sophisticated help it can get. And this is it.

Cleanse: Swiss Daily Shampoo
Swiss Treatment Shampoo

Condition: Swiss Instant Conditioner
Swiss Intensive Conditioner

Control: Swiss Natural Hairspray
Swiss Hair Control Gel

ESTĒE LAUDER

The National Interest/Michael Kramer

THE ELECTION THAT COULD REALLY MATTER

D'Aubuisson (center) campaigning: *A death sentence for U.S. aid?*

Big Stakes in El Salvador

THREE KEY ELECTIONS OF THE 1984 SEASON will soon be held within four days of one another. On May 5, Texas will hold its caucuses, and although Gary Hart's high-tech message *should* do well in the Southwest, the smart money is on Walter Mondale. And three days later, on May 8, the Ohio primary should further confirm Mondale's appeal to Democrats in the industrial Midwest.

In between these contests, on May 6, an even more important election will take place, in El Salvador—the runoff between Napoleón Duarte and Roberto d'Aubuisson for the Salvadoran presidency. The Democrats may have their attention fixed on Texas and Ohio, but the Reagan administration has *its* mind firmly set on El Salvador. With the Middle East receding as a flash point (at least for now) and the recent Soviet succession diverting attention from the administration's reluctance to reopen arms talks, Central America stands as the key foreign-policy issue of the 1984 campaign. A victory by d'Aubuisson, a former army officer linked to the death squads, would be disastrous not only for El Salvador but for Ronald Reagan's Central American policy as well. D'Aubuisson's prescription is more killing. He believes the bulk of El Salvador's trouble is generated by about 5,000 subversives (besides those actually fighting as guerrillas), and he would "wipe them out." D'Aubuisson may well be engaging in campaign hyperbole, but if he is elected, Congress will probably cut off American aid before waiting to find out.

Duarte, on the other hand, is a conciliator. He has said he will conduct a "dialogue" with the guerrillas, and while he has steadfastly refused to define his terms, it is understood that some concrete attempt at peacemaking would be his first priority. Duarte is not only acceptable to the administration's congressional critics, he is acceptable to the administration itself. "God, how we want Duarte to win," says a senior administration aide. "He gives us credibility—and more important, as we head into an election here, he gives us time. His presidency would be like the Chernenko ascendancy. All sides will have to permit Duarte time to work his magic. And for sure we'll support whatever he does. Duarte can get us off the hook."

The catch is whether the Salvadoran military, which continues to wield the real power, will permit Duarte to govern effectively. The very same military stole the 1972 election from Duarte, and when he finally did become president, in the early '80s, he was little more than a figurehead. Back then, Duarte's contempt for the military he theoretically oversaw was the region's worst-kept secret. "All they know is how to kill," Duarte told me two years ago. "They want to keep on protecting the rich, and as long as there isn't a wholesale cleanout of their ranks, that's exactly how they'll continue to operate."

To hear the White House tell it, the Salvadoran armed forces are now a model of professionalism. But the death squads still roam at will, which they couldn't do without the military's acquiescence. And the new military commander, General Vides Casanova, has himself been implicated in the cover-up surrounding the murder of the American churchwomen four years ago.

Assuming Duarte wins, will the army permit him to talk with the guerrillas and institute the sweeping land-redistribution program he has promised? When Duarte tried economic reforms during his presidency, they were quickly undermined by the legislature's actions, something that couldn't have happened without the military's tacit blessing.

For the record, Duarte now says that the army is "better," that it has "changed," and he obviously hopes for an accommodation. Whether he gets it will depend on how far he wants to go and how quickly. Duarte figures his best chance would be to act swiftly. He believes the army would realize that American aid would end if the military staged a coup or otherwise crippled his presidency. The White House concurs in this analysis—and is keeping its fingers crossed. "We've made it as clear as we can," says a State Department official. "If Duarte wins and is rendered irrelevant, then we're out of there. We think the message has gotten through. If it has, we'll have a defensible position in El Salvador at least through the fall election here. Whether we'll have the same kind of 'bye' in Nicaragua is a whole different question."

Yes, it is.

Thanks mainly to the C.I.A.'s mining of Nicaragua's harbors, the administration is now facing congressional resistance to the continued funding of the American-supported counterrevolutionary operations directed against the Managua regime. The mining may have been sound tactically—another weapon in the war to pressure the Sandinistas to cease their support of the Salvadoran guerrillas—but the international and domestic backlash offsets the gain.

Part of the current flap is justified. Mining is a legitimate act of war—whether declared or not—but it is normally undertaken openly so that neutral vessels have fair warning. The C.I.A.'s covert involvement, which was bound to surface sometime, has only heightened the outcry. As for the agency's briefing

Photograph by Bob Nickelsberg/Woodfin Camp.

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Our job is to keep it safe. Make it grow. And make it available to you whenever you want to use it. We also make loans and investments. And we use your money to do it. That means as we grow your money grows, too. So no matter how you look at it... It's Your Citi.

It's Your Citi

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The first thing we're doing is to make it as easy as humanly possible for you to get at your money, use your money, deposit your money. That's why we invented Citicard Banking Centers®—so you'd be closer to your money all the time. And that's why we're expanding and improving these Centers. Now you can do almost all your banking, even get a loan, just by pushing a few buttons.

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Another thing we're trying to do is to take some of the hassle and frustration out of money handling. We have ways to insure your chec won't bounce if you overdraw your checking account. And we've made it possible to turn your checks into cash as soon as you deposit them. So you don't have to wait to have access to your money. We've done a lot of things already. We're going to do a lot more. Because ou job is to make your life easier, not harder.

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You want all your money to earn as much as possible. And we know it. That's why you can now buy a CD for as little as $500 and earn a higher return on your money. We compound interest on CDs every day. And we also give you daily compounding on your savings accounts and interest-bearing checking accounts. We can't promise we'll always pay the highest rate of interest and charge the lowest rate on every loan. We can only promise to work as hard as we can to give you a fair rate and a good deal. We will say this—the more you use Citibank, the more likely you are to discover financial advantages. Admittedly, we do this out of self-interest. But on major transactions, such as mortgages, it could be very advantageous to you.

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In the past 18 months, we've done a lot of things for you. Our discount brokerage service can save you up to 70% on commissions. We've speeded up our mortgage decisions—so you can move a little more quickly when you're buying a home. If you already own a home we've come up with a new, flexible way to borrow against its equity. We've even added more Citicard Banking Centers and put special cash machines in many of our branches to shorten the lines at the Centers.

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Congress's intelligence-oversight mmittees, there is only confusion. The ouse seems to have been adequately formed—a move that appears to have en undertaken more for political than gal reasons. The administration apparently reasoned that by supplying the ore liberal branch with a full accounting the congressmen would be hamung by their oaths of secrecy. How uld they criticize what they were und not to reveal?

The Senate, in Republican hands, uld be safely ignored, or so the White ouse believed. And a few senators still ve no complaint. They say enough was id by the C.I.A. so that they could put o and two together. But others, such Senator Pat Moynihan, are properly traged. The C.I.A. is in effect taking e position that those charged by law ith overseeing covert operations will t the right answers only if they ask the ght questions. But that's not what the w says. The C.I.A. is supposed to come ean, completely and right away. Those ho think otherwise, such as the C.I.A.'s irector, William Casey, should be fired.

Given this year's politics, the debate out the C.I.A.'s briefings will only innsify. In reality, though, it is a sideow. The important questions involve merica's real objectives with respect to icaragua, and those objectives are one too clear. Depending on the day of e week, either the administration is ttempting to merely interdict the flow f arms from Nicaragua to El Salvador r it is out to actually topple the Saninista government.

When the president recently said that is goal was to bring "democratic rule" Nicaragua—a euphemism for ousting he current regime—Senator Moynihan ountered. His intelligence committee, aid Moynihan, was only supporting eforts to stop the weapons movements. ut then, just a few weeks ago, in a piece or the Los Angeles *Times,* Langhorne otley, the assistant secretary of state or Inter-American affairs, said that the dministration was after both. "What we eek," wrote Motley, is "action to end all upport for guerrilla violence and terrorsm in Central America [and] . . . action o establish a genuinely democratic poitical system" in Nicaragua.

The answer to this confusion is simle. The president doesn't trust the Saninistas. He believes that an agreement n their part to end the arms shipments vouldn't be worth anything. But this nay simply be posturing. The adminisration thinks that the current lessening of repression inside Nicaragua, which is almost imperceptible, is the result of steady American pressure. Given this assumption, the White House won't let up. It may indeed accept some future promises from the Sandinistas to moderate their behavior, but only after such

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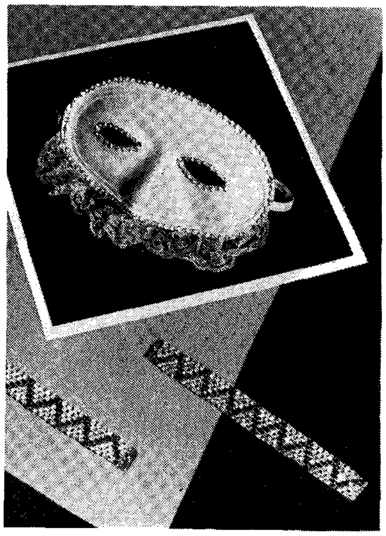

PAUL OUTERBRIDGE, JR.: *Fantaisie*, platinum print, 1926. Signed and dated, 4⅝ x 3⅜ in. (117 x 85 mm.). The Estate records show that this is a unique print.

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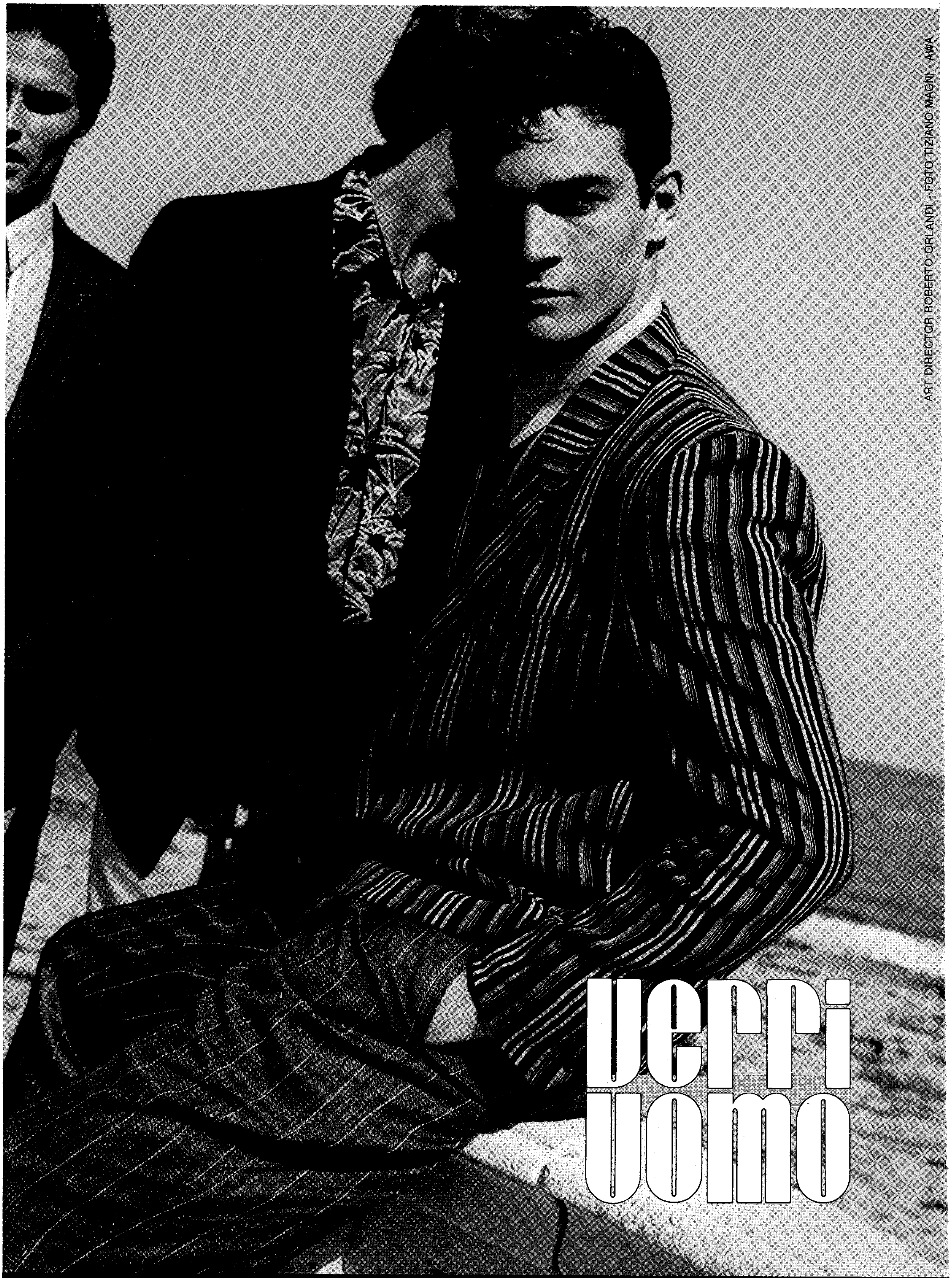

ART DIRECTOR ROBERTO ORLANDI - FOTO TIZIANO MAGNI - AWA

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ssurances appear ironclad—and the dministration won't be comfortable bout an agreement until it perceives ıat Managua is really hurting.

Whether or not one agrees with the Vhite House, two things are clear. It *is* ı America's interest to prevent the esıblishment of other Marxist regimes in entral America, and one must *always* eep in mind the Sandinistas' past conuct and stated intentions.

To begin with, the Nicaraguan revoluion was not a wholly Sandinista-created roduct. Other Nicaraguans, moderates n any scale, also fought against Somoa's dictatorship. And it was these non-Iarxists who rallied international supıort for the revolution. It was the presnce of these Nicaraguans that gave the evolt its appeal. At first, the moderates *eemed* to be prominent in the new govrnment. But it soon became obvious hat they were only window dressing, vith little influence and less power. Vithin a year, they were gone.

Today, most of the moderates asociated with the regime's first months ıre outside Nicaragua, either in exile in Miami or among the *contras* currently rying to oust the Sandinistas.

One of those fighting is Alfonso Roɔelo, a member of the first Sandinista unta who is now a leader of the *contra* group that is *not* a wholly owned subsidiary of the C.I.A. "What we learned, painfully," says Robelo, "is that the boys with the guns had no intention of creating a pluralistic society and letting us moderates share power with them. Right from the start they said they were committed to a world revolution under Soviet leadership. That's what they said in a report to their cadres after only two months in office. I thought we could tone them down. But no way."

"The revolution's moral imperative and historical character," says Tomás Borge, the Sandinistas' strongman, "make it inevitable that the energies released here will be universal in all Central America." In other words, says Comandante Bayardo Arce, "we will never give up supporting our brothers in El Salvador."

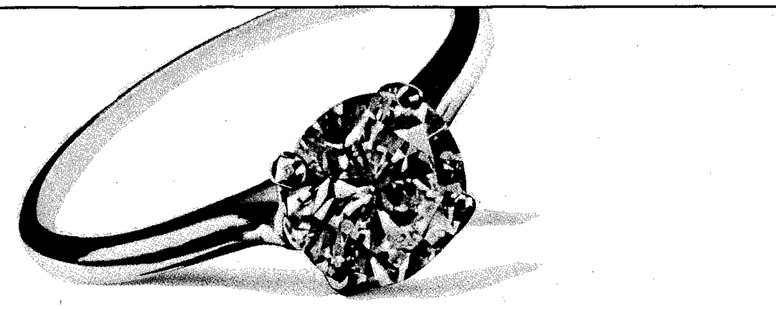
Can there be any talking to these Sandinistas? Perhaps. But as America's own elections approach this fall, so will Nicaragua's, on November 4. The temptation will be to perceive a Sandinista turn toward democracy. When that happens—and when the predictable editorials fly—it will be wise to recall a quote from Daniel Ortega, the coordinator of the Sandinista junta. "When we do have elections," said Ortega two years ago, in words he has repeated many times since, "they will not be to challenge the revolution. The revolution is irreversible, and the power of the revolution is ours. We will not yield it to bullets or ballots." ▬

Old Master and Modern Prints

Auction to be held on Monday, April 30 at 2 p.m. and Tuesday, May 1 at 10 a.m. and 2 p.m. at our galleries at 502 Park Avenue in New York. Viewing is from April 25 to April 30. Catalogue #5538-NY is available for $15, and $18 by mail. For further inquiries, please contact Nicholas Stogdon, 212/546-1023.

(Detail) Pablo Picasso, Buste de Femme D'Après Cranach le Jeune (Bloch 859), linocut in colors, 1958, on Arches, signed in blue crayon. Edition 50.

CHRISTIE'S



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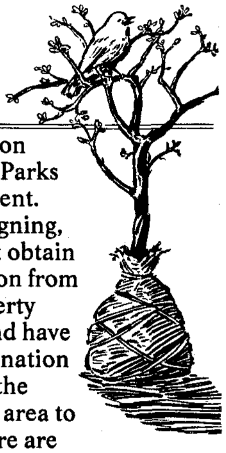
How to Plant a Tree



IF YOU'RE THINKING OF planting a tree on your block in honor of Arbor Day (April 27), or just for the love of it, here's how to do it:

First, a survey must be done of the location—the Forestry Division of the Department of Parks and Recreation will do this free of charge. (Write to the office in your borough.)

Once the survey has been completed, you will be told whether a tree can be planted at your location. If it can, you will receive a planting application from the Parks Department. Before signing, you must obtain permission from the property owner and have an examination made of the sidewalk area to see if there are any planting obstructions.

Next, you have to choose a landscape contractor, who will provide the tree and do the actual planting. Check with the forestry division in your borough to find a contractor who meets the city's qualifications and to get a list of recommended trees. The tree should come balled, burlapped, and with a written one-year guarantee. The average price for a three-foot seedling is $240.

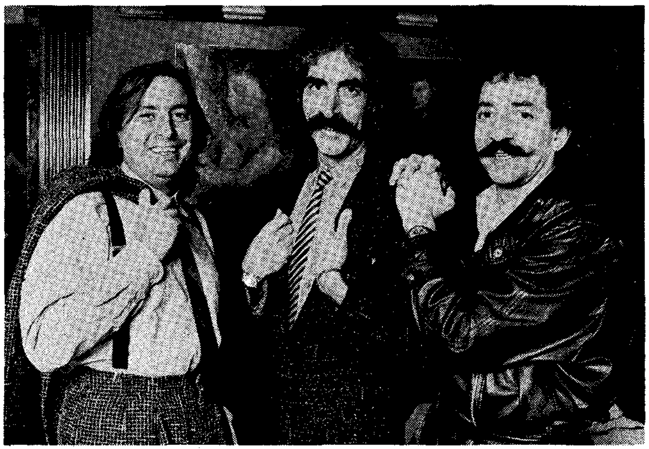
Once you plant your tree, it is up to you to maintain it. Ask the Parks Department for a copy of "Tree Tips." If all this seems a bit more work than it's worth, the Parks Council will take care of everything for a service fee. The entire cost of planting a tree is tax-deductible, and you will pay no sales tax.

E.H.

LOWER WEST

The Roar of the Crowd

AT LE ZINC, THE TABLE D'HOTE IS NOT A prefab menu. It's a table just inside the entrance to the TriBeCa bistro where at least one of the restaurant's owners stations himself every night, the better to monitor the flow of local artists and young blondes with Zoli looks and Oneonta accents.



Philippe Bernard, Georges Guenancia, and Gérard Blanes.

The first thing to notice about Le Zinc is the bustle, which is to say the excruciating noise. The decibel level is no accident. As one noisy-nightery designer explained, "it lets people know that they are *somewhere.*"

The restaurant, with its brick-colored walls and whimsically gilded barrel-vaulted ceilings, is the second foray into nighttime noise for three of its four owners. Seven years ago, Georges Guenancia, Gerard Blanes, and Billy Morse opened the supremely raucous Un Deux Trois, in the theater district. Then, a year ago, they teamed up with Philippe Bernard to make a high-energy bistro out of a onetime shoe factory at 139 Duane Street, around the corner from the Odeon.

Word of mouth made Le Zinc a success from the start. "People in the neighborhood thought we were a part of them. That's important," says Bernard. The Upper East Siders began to arrive as word traveled uptown that Le Zinc's nouvellish French-bistro fare was worth the commute.

On a weekday night, the din first rises at around 8:30, when the uptown crowd shows up for dinner. The next peak is at around 10:30. "That's when the neighborhood people come in," says Guenancia, a Frank Zappa look-alike. But lawyerly-looking women in pleated skirts are still arriving for dinner at 12:30 A.M.

"Everybody who's lost from all over the world ended up first at Un, Deux, Trois, then here," Guenancia says, looking around the room. That includes the owners, two of whom were born in Algeria and found Europe too snobbish.

I point out a woman at a corner banquette, her black hair a vivid contrast to Morticia makeup and Revlon-red blouse. "I don't know her," says Guenancia, "but I've seen her at the Odeon, at Un Deux Trois, at all the places. That's how I know I'm a real New Yorker. I know all the places to be 'in.' "

The roar reaches I.R.T. levels as the regulars settle in for the night. Guenancia steers me out into the street in search of a taxi. "Go around the corner to Odeon. That's where the cabs are," he says. Then this outsider on the new inside adds, "Oh, I don't have to tell you—you're a New Yorker."

NANCY MCKEON

PRICES

HERE'S WHAT A TWO-HOUR-and-nine-minute night at the movies cost last week:

☐ Cab from 88th Street and West End Avenue to the Beekman Theatre, on Second Avenue near 66th Street, $5.50.

☐ Two tickets to *Greystoke: The Legend of Tarzan, Lord of the Apes,* $10.

☐ Two small popcorns, $3.

☐ Two Tabs, $2.50.

☐ Cab home, $5.50.

Total: $26.50.

Photograph by Mario Ruiz/Picture Group. Illustrations: top, Guy Billout; right, Kimberly Bulcken.

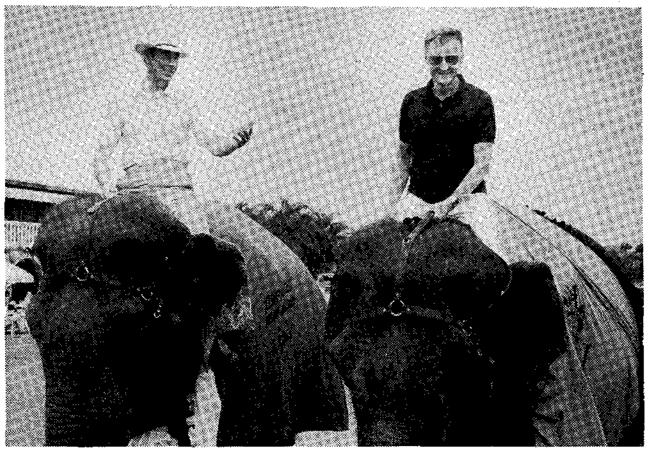
PALM BEACH STORY

CELEBRITY CROQUET AND POLO, BLOODY POLO

PETER MAAS ARRIVED AT what was described as the Celebrity Croquet Gala with a couple of tennis racquets. "Tennis is better for you," he explained. The gala took place in Boca Raton, Florida, and the celebrities and others who were invited—all expenses paid—to the Boca Raton Hotel and the St. Andrews Country Club included actors (Joan Fontaine, Rita Gam), media persons (Peter Jennings, Eugenia Sheppard), and party persons (Egon and Lynn von Furstenberg).

There is always a Good Cause, and this one was to benefit National Public Radio. There are also always organizers, and these were George Plimpton and croquet enthusiast Jack Osborn. The underwriter of the perhaps $60,000 in expenses was Jerome V. Ansel, an ebullient producer of TV documentaries. Why? Well, perhaps croquet *will* become the backgammon of the eighties.

The first morning, we met on the hotel quay wearing (as instructed) croquet whites. "I represent high spirits," a young woman told me. Oh, yes? No. *High Spirits* was the name of the 112-foot boat on which we sailed up a waterway, which was pretty. Then we cruised back, which, perhaps because of the active bar, seemed even prettier.


Hoving and Brzezinski riding high.

The main event was billed as "The Great East-West Grudge Match." Players included Maas, Plimpton, Mrs. Ernest Borgnine, Pete Axthelm, and a blonde actress who had received her Indian-maiden croquet outfit in the nick of time, courtesy of Federal Express. Nonplayers included several Miami Dolphins, the very lacy June Lockhart ("I loved her as Lassie's mother," somebody confided), and Zsa Zsa Gabor.

The final score: 1–1. "Photographs!" somebody commanded. "Celebrities to the gazebo!"

At Wellington next day, the polo was certainly more competitive, perhaps even more celebrified. This was the $100,000 Piaget World Cup between the Broilers and the Boehm team, and things were kicked off, so to speak, by the arrival on field of two female elephants that had earlier borne Zbigniew Brzezinski and Thomas Hoving.

The Boehm team is owned by Helen Boehm, the porcelain person, and it was the favorite. The team includes such top international players as Memo Gracida and Howard Hipwood. A man to my left was peering into the crowd. "Is that fellow with Piaget?" he asked. "He used to be with Rolex."

"Wait till he turns his wrist," suggested a woman.

Pause. "Timex," he said.

"Cheap shot," she said.

The score was tied at 4–4, but now there was a rain squall. "This should help the British players," a man said. Another cheap shot, except that Hipwood did soon score (the china lady's team would win handily, 11–7), and Gracida took a nasty tumble, sliding helmet-first into a barrier. It can be tough.

"I've seen ponies' eyes bounce out," said Jeanne Chisholm, of the polo-art gallery. "A woman got hit by a loose ball the other day. Her face looked like raw meat. Sometimes they have to shoot horses on the field. They wouldn't do it on a day like today, of course."

The savagery of polo, though, proved as nothing compared with the savagery of beach life in Palm Beach. "Boca Raton? Where's that?" a matron demanded. "The frozen-custard people here wouldn't be caught dead there. And Wellington! They let *anybody* in."

She paced forward. "Look out for the tar," she commanded. "It's those commercial boats. They deny it. But that's who it is. There's nothing they like more than dumping on the rich."

ANTHONY HADEN-GUEST

CIVICS

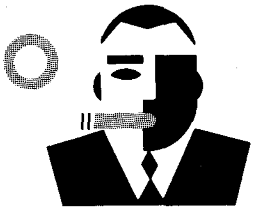
CHANCE OF A LIFETIME

THE MONEY MAN GREETED spring this year with an homage to Bernard Baruch—feeding pigeons in the park, and thinking not of love but of opportunities lost.

"Pigeon feed," he said, considering the crust of bread in his hand. "You know what the hottest real-estate market in the *world* is right now? Don't say New York. It's not. Manhattan's not bad, but it's pigeon feed compared to Atlantic City . . . and I blew it."

"How'd you do that?" I asked him.

"In the late 1970s, about the time the gambling referendum was going to happen, a friend recommended I look into real estate down there as an investment option. I did. The place was a slum. I figured: You're going to get some action here, but hard-core penny-ante types, nobody you'd want to be seen with. I figured it wouldn't attract the high rollers like Las Vegas. Boy, was I wrong. I looked at several blocks of private homes. You know what they were going for?—$5,000 a house. It's ten times that now, at the very least . . . and some of these dinky little places are bringing *millions* if they're on land the casinos want. It's the equivalent of buying Xerox stock in the 1950s. You don't see too many booms like this in a lifetime . . . and I missed it."



"What did you do with your money instead?"

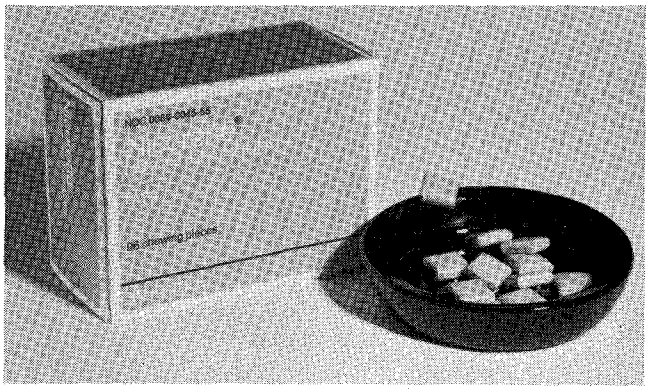
"Invested in Manhattan. Did all right, too. Land values have doubled here in the past three years, but you always dream of the *big* hit . . . at least, I do. Especially in the spring." JOE KLEIN

Photograph by Lucien Capehart. Illustration by Anders Wenngren.

RX

CHEWED OUT

AFTER HYPNOSIS, AFTER acupuncture, after clinics and plastic cigarettes, the last best hope for beating the tobacco habit may be as the first effective treatment for the physical addiction of smoking, but Merrell Dow warns it's no panacea; you can't get a prescription for chewing gum.



Nicorette, which doctors in New York began prescribing last month, is gum spiked with nicotine, the addictive substance in tobacco smoke. Chew it when you need a cigarette and the gum releases small amounts of nicotine that ease cravings and withdrawal symptoms. You gradually reduce the number of pieces you chew each day. After three months, says manufacturer Merrell Dow, the monkey's off your back.

Nicorette is being touted willpower, and if chewed too quickly the gum can cause dizziness, nausea, and jaw ache. Still, more than 40 percent of test subjects using the gum have managed to quit—twice the success rate of those who tried without it.

One former four-pack-a-day man discovered Nicorette in Europe, where it's been available since 1978. "It worked so well," he says, "I had no reason *not* to quit. It takes care of the cravings, and it doesn't taste bitter."

Cost: $20 for 96 pieces.

ERIC POOLEY

CHOW

DAVID K'S GOES MEXICAN

DAVID K'S, THE TWO-STORY Chinese restaurant on Third and 65th that closed last year, will serve Mexican food come July under the supervision of noted chef Zarela Martinez.

Why the radical shift? According to Ed Schoenfeld, David Keh's partner in the new restaurant, it's all because of Martinez. "Zarela is one of the great cooks, and she's never done a restaurant. It's like owning a baseball team and signing a free agent."

Randy Wei, of the restaurant employees' union, claims that Keh's gone Mexican for other reasons. When the restaurant closed last July, Wei's colleagues went to the National Labor Relations Board, claiming that Keh was trying to break the union. One of the stipulations of their settlement was that if David K's reopened as a Chinese restaurant the entire staff would be rehired.

In addition to Martinez, Keh and Schoenfeld have hired designer Sam Lopata, who did Café Seiyoken, to create the interior. No name yet for the place.

L. A. TELEX

Nicholson's Mountain

AN OSCAR ISN'T THE ONLY thing Jack Nicholson won in Los Angeles recently. In a superior-court chamber directly across the street from the Dorothy Chandler Pavilion, where the Academy Awards were staged, Nicholson, Warren Beatty, onetime Eagle Don Henley, and MCA Records president Irving Azoff won a tentative decision to force the city of Los Angeles to stop the planned construction of a 91-unit townhouse development on Mulholland Drive, where several of the men own homes.

Mulholland is a long, winding road that runs along the top of the Santa Monica Mountains and offers spectacular views of the Los Angeles basin on one side and the San Fernando Valley on the other. When Nicholson, Beatty, Henley, and Azoff discovered that a developer was planning to build attached townhouses on Mulholland, they and environmental activist Barbara Blinderman formed a nonprofit corporation called Mulholland Tomorrow and hired lawyers to sue the city. After a two-day hearing, a judge issued a tentative ruling that the townhouses would violate the city's own General Plan, which calls for minimum-density housing for Mulholland.

Blinderman insists that the celebrities formed the corporation only to save the Santa Monica Mountains. "I tell you, they are real environmentalists," she says. "They really want to preserve the area for more than just themselves. They care! They care!"

Julie Downey, the deputy city attorney who tried the case, sees it a little differently. "This case really represents elitism in its most extreme form," she says. "If they end up asking the judge to have the city pay their attorneys' fees because they won the case, it will give us the chance to go into court and find out more about the plaintiffs. That will be the next round."

JEANIE KASINDORF

OVERHEARD

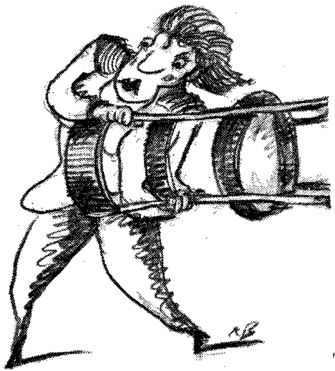
The Old School Spirit

CONVERSATION IN AN UPPER West Side head shop between a young lady who wears many Michael Jackson buttons on the front of her coat and a few other customers:

"I'm not in school, 'cause my teacher kicked me out," says the young lady, smiling serenely.

"What happened?"

"Well, she tells us things, and I say I don't understand, and she say, 'Can't you get it through your *head?*' So I hit her. With a chair."



"What did she do?"

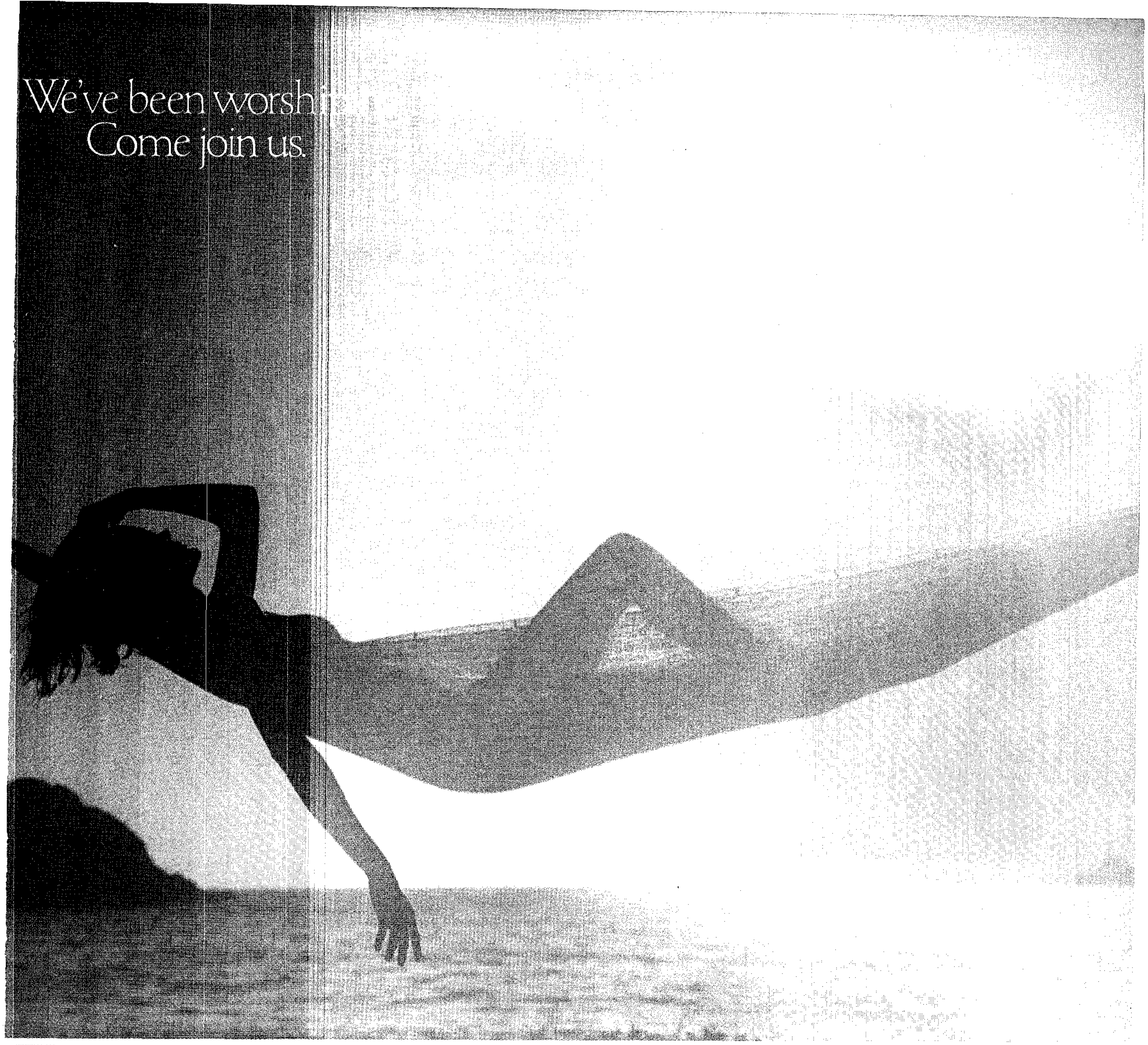
"She made me go to a psychiatrist. He told me I couldn't go back to school till I stop hitting her."

"So what did you do?"

"So I hit him."

JENNIFER ALLEN

Photograph by Maria Robledo. Illustration by Keith Bendis.



Mexico's golden sun shines all year round, on over 6,000 miles of uncrowded beaches–from the Caribbean and the Gulf of Mexico, all the way to the Pacific. And every beach is blessed by Mexico's incomparable vacation climate–from warm tropical sun and cool ocean breezes, to the pure, dry desert air of the Baja coast. Whether you come to enjoy our famous beach resorts–like Acapulco, Cancun, Puerto Vallarta and Ixtapa–or find a private stretch of sand all your own, there's a world of pleasure waiting under Mexico's sun. Like ancient ruins to explore. Markets brimming with handmade crafts. Enticing regional cuisines. And a people warm as the sun. So come sun worship with us, in Mexico. Where the sun's in season all year long. Our beaches are only a few hours away, with convenient flights from most major American cities. See your local travel agent for more information.

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RUTH RECOMMENDS

BY RUTH GILBERT

Erendira, an erotic fairy tale written by Nobel laureate Gabriel Garcia Marquez and starring the great Irene Papas, opens at the Lincoln Plaza Cinema April 27.

'ON APPROVAL'

A revival of Frederick Lonsdale's sparkling drawing-room comedy opens at the Roundabout Theatre May 1. Trial marriage is its subject, and Jane Summerhays is one of the naughty (it's set in 1926) girls.

'FACE TO FACE: ACTRESSES OF THE SILENT SCREEN'

In Sunset Boulevard, *Gloria Swanson said, "They don't have faces like that anymore," and she was right. The ten-part series starts April 27 at the Astoria Foundation.*

'THE KEENE EYE'

Selections from the collection of Mr. and Mrs. James O. Keene may be seen at the Museum of American Folk Art April 27 through June 17.

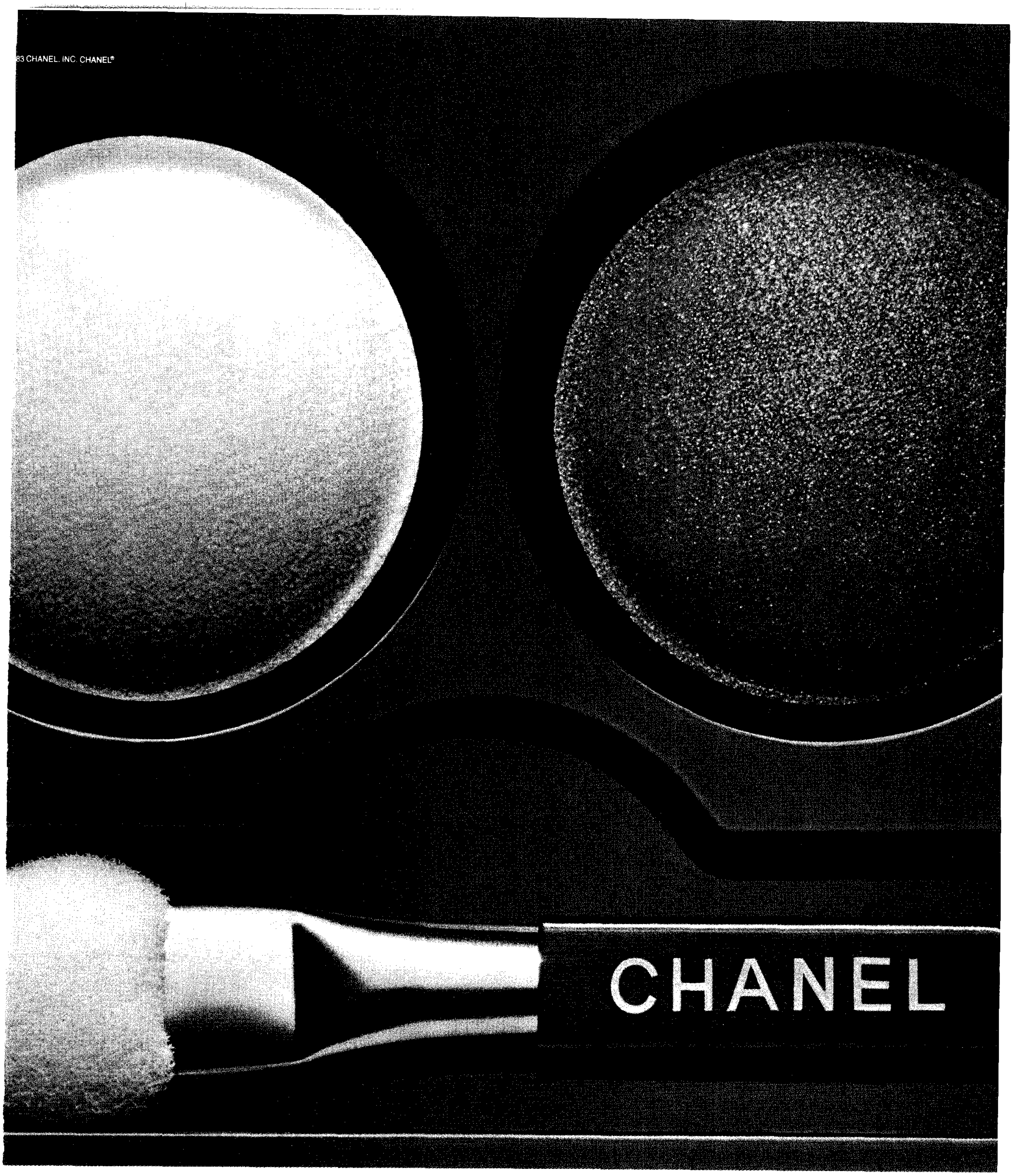
'END OF THE WORLD'

Arthur Kopit's new play is about a mysterious stranger of enormous wealth. It starts previews April 25 at the Music Box and stars Academy Award–winning Linda Hunt.

CHARLES MOORE DANCE THEATRE

And here's Moore sporting festive feathers as he portrays a warrior in "Dance Africa '84," a festival of African-American dance companies performing at BAM April 28 and 29.

Photographs: top left, Martha Swope; center, Joan Marcus; bottom right, Lois Greenfield.



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NEW FROM PARIS: DUAL SHADOWS.
EXPRESSIVE EYE COLORING IN SURPRISING COMBINATIONS.

PREMIERING AT MACY'S/BAMBERGER'S

COOL HAND HOGE

A NEW TOUCH AT THE 'DAILY NEWS' • BY TONY SCHWARTZ

CONSIDER THE CREDENTIALS: OLDEST SON of a prosperous lawyer. Grew up in an embassy-size Park Avenue apartment. Schooled at Buckley, Exeter, and Yale. Earned his master's degree in modern history from the University of Chicago, and wrote his thesis on the foreign policy of Woodrow Wilson. Did a congressional fellowship in Washington. Was a friend and protégé of Adlai Stevenson. Currently serves on the Trilateral Commission, the Chicago Council on Foreign Relations, an advisory board of the Aspen Institute, and the Pulitzer Prize committee. Blue eyes, blond hair, athletic build. Dresses with preppy elegance. Bears a noticeable resemblance to Robert Redford.

At 48, James Fulton Hoge Jr. sounds like the sort of guy who ought to run the Ford Foundation. Or serve in the president's Cabinet. Or perhaps be a senator (he's been approached). Instead, Hoge takes over this week as publisher of the New York *Daily News*. And when it comes to reversing the decline of a red-blooded, blue-collar newspaper, Hoge's blue-blooded, white-collar credentials may not count for much.

Still, his selection as the latest savior for the *News* is not as incongruous as it might seem. Hoge hasn't lived in New York for more than 30 years, but he has spent most of that time working on and later running a big city tabloid—the Chicago *Sun-Times*. An authentic *Wunderkind,* he became editor of the *Sun-Times* at 32, publisher four years ago, at 44, and has long been considered one of journalism's brightest rising stars. (So is his younger brother, Warren, 43, now foreign editor of the New York *Times*; page 31). During Hoge's tenure at the *Sun-Times,* the paper gained a reputation for aggressive reporting and stylish writing, and won five Pulitzer Prizes. And he wasn't above a competitive street fight and a little razzle-dazzle. In 1978, for example, the *Sun-Times* bought a downtown saloon, named it the Mirage, and used it to document a pattern of kickbacks and bribes that were routinely solicited by city inspectors. The stories ran in 25 installments—colorfully written, splashily played, and loudly trumpeted.

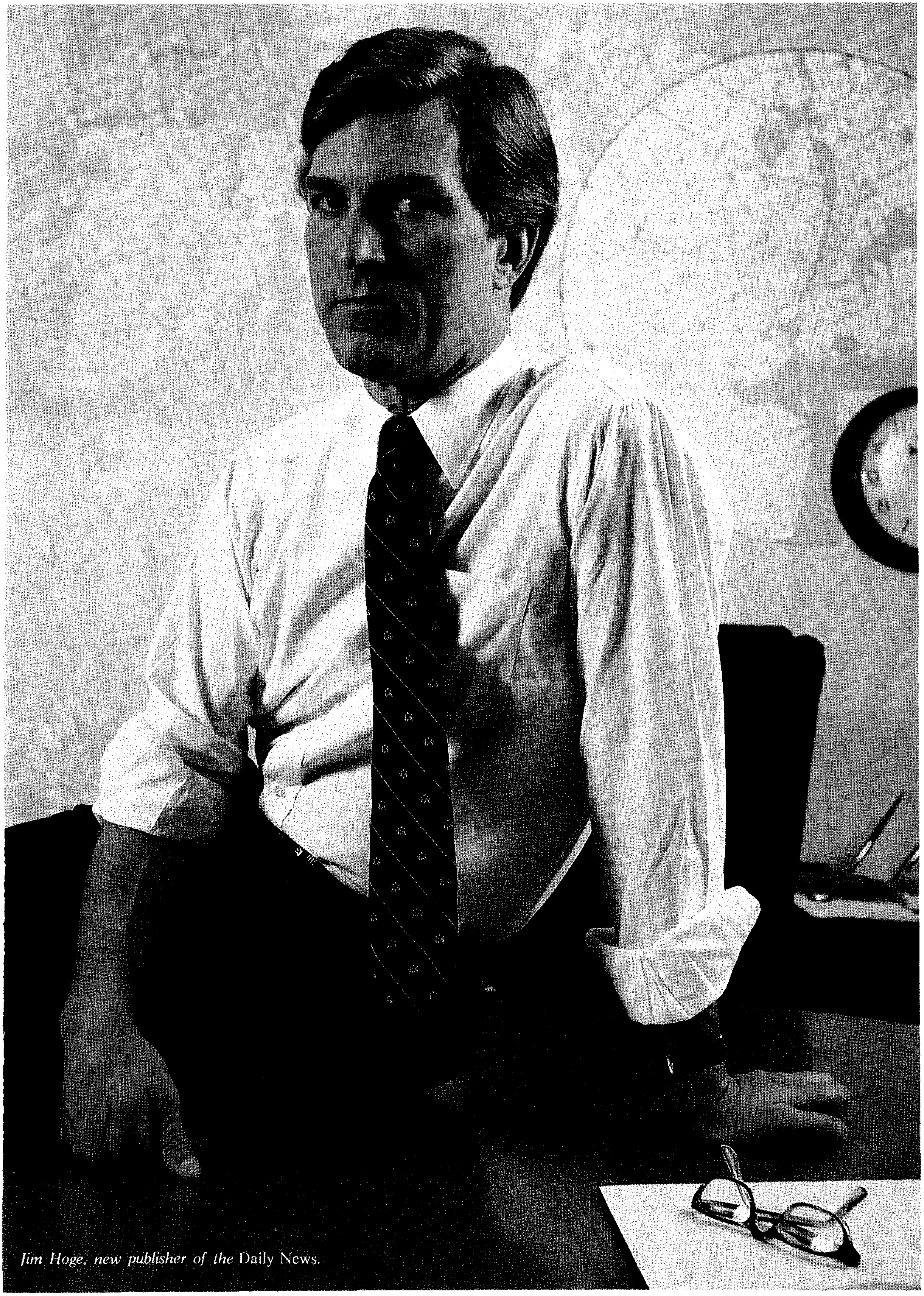
When he was named publisher—following a twelve-week course in advanced management, at Harvard—Hoge took on a whole new challenge. The *Sun-Times* was marginally profitable, but faced a declining reader base in the city. Hoge's strategy was to seek new readers and advertisers in the affluent suburbs. The plan was aborted when the Field family sold their paper last November to Rupert Murdoch, despite two bids by a group of Hoge-led local investors.

Hoge had already introduced new sections covering food, fashion, real estate, and business. Advertising linage had increased, and the *Sun-Times* posted record (if small) profits during each of the three years Hoge was publisher. Hoge also contends that circulation increased, but the figures don't bear him out. The *Sun-Times* did gain marginal circulation in the suburbs—where readers are more attractive to some advertisers—but those gains were more than offset by losses in the city. Overall, circulation declined slightly.

In any case, Hoge faces a far bleaker and more difficult situation at the *Daily News,* which is owned by the Tribune Company—the same company that owns the Chicago *Tribune,* the *Sun-Times*'s local rival. The *News*'s circulation has been eroding as inexorably as the dunes on Fire Island—from 1.9 million in 1977 to 1.5 in 1982 to 1.4 last year and, so it's said, to slightly below that today. The ad linage remains relatively constant, but the paper's share of the market has fallen as the *Times*'s share has grown. The New York *Post* has increased its circulation by 50 percent and raised its ad linage, but the paper's share of the advertising market remains small, and it continues to lose more than $10 million a year. The *News,* by contrast, earned a profit of $22 million last year by dint of severe cost-cutting, but that took a toll on the editorial side: One-third of the editorial staff has been let go during the past two years—some 200 employees.

Hoge says it's too early to say what he'll do in New York. But when he was running the *Sun-Times,* he acknowledged that his suburban strategy was less likely to work here. "Chicago has no ring of suburban papers," he told an in-

Photographed by Harry Benson.



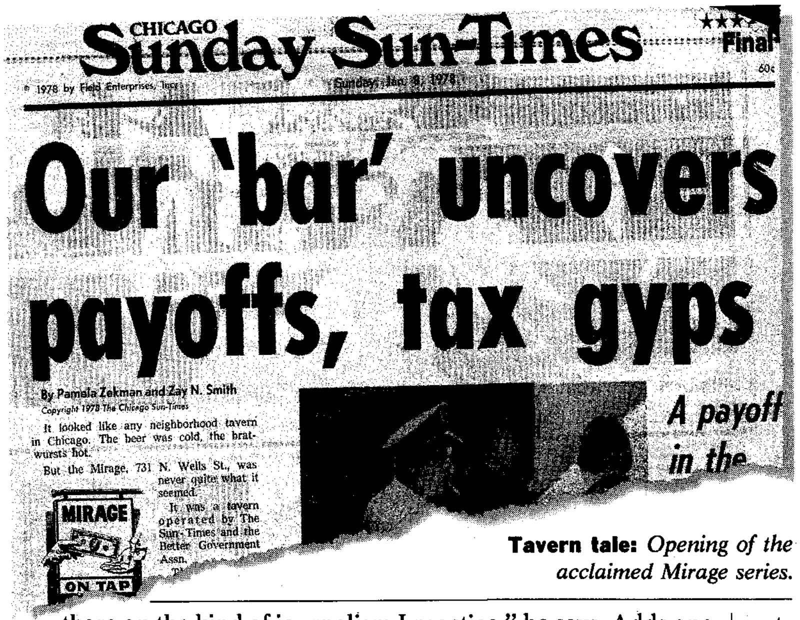
Jim Hoge, new publisher of the Daily News.

HIGH HOPES: *"You always had the sense of Jim wanting to lead the perfect life," says one longtime acquaintance. "He looked perfect, he had the perfect marriage, the perfect job, the perfect credentials."*

terviewer last year. "In New York, the metro papers are hemmed in by *Newsday,* on Long Island, and by the strong dailies in New Jersey and Connecticut. They have no room to grow."

Even in the city itself, the *News* finds itself between a rock, the *Times*, and a hard place, the *Post*. That leaves the *News* looking for an audience in between. Three years ago, the *News* came up with a solution: an upscale afternoon paper called *Daily News Tonight*. It flopped, at a cost of $20-million.

Even so, Hoge's style strongly suggests that whether he chooses to target the suburbs or to focus more on the erosion in the city, he'll aim the paper's editorial sights higher—and seek more upscale advertisers along the way. "The record is there on the kind of journalism I practice," he says. Adds one of Hoge's close friends, "Jim takes himself—and his mission—very seriously. More than a lot of people, he sees journalism as a form of public service."



CHICAGO Sunday Sun-Times

★★★ Final

60¢

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Sunday, Jan. 8, 1978

Our 'bar' uncovers payoffs, tax gyps

By Pamela Zekman and Zay N. Smith

Copyright 1978 The Chicago Sun-Times

It looked like any neighborhood tavern in Chicago. The beer was cold, the bratwursts hot.

But the Mirage, 731 N. Wells St., was never quite what it seemed.

It was a tavern operated by The Sun-Times and the Better Government Assn.

A payoff in the

Tavern tale: *Opening of the acclaimed Mirage series.*

THE STRAINS IN JIM HOGE'S PERSONALITY seem traceable first to his father, James Fulton Hoge Sr. The son of a Southern Baptist preacher, the elder Hoge studied law at Wake Forest, married a southern belle, migrated to New York, became a deacon at the Riverside Church, and got rich representing the pharmaceutical industry. At the same time, his interests were broad—everything from newspaper layout to opera.

"What I remember first about my father," says Hoge, "is that he worked hard because he seemed to enjoy it, to take pleasure in it. He was very bright and curious and charismatic. He had a pretty clear set of standards, and he didn't need to talk about them. I watched him a lot and wanted to be like him. On the whole, he was inspiring to me."

What Hoge underplays is the strictness of the household he grew up in. "My father was a formal man, but then it was a formal age," he says. A friend who knew the family well puts it another way: "Mr. Hoge was very autocratic and highly religious. He was not the sort of chap to sit down and tell you a dirty story. On the other hand, there was the fact that he drank too much. We were all a little nervous around him." Ask Warren Hoge whether he was a good student, for example, and he says, simply, "Yes. I was too scared not to be."

Jim Hoge inherited some of his father's formality but also his passion for work and his seriousness of purpose. "You always had the sense of Jim wanting very much to lead the perfect life," says one longtime acquaintance. "He looked perfect, he had the perfect marriage, three perfect children, the perfect job, the perfect career track, the perfect credentials."

In fact, the perfect marriage—to Alice Albright, of the Medill-Patterson newspaper family, which founded the Chicago *Tribune* and the New York *Daily News*—ended in 1971. Alice, who co-wrote the screenplay for *Silkwood,* later married *New Yorker* writer Michael Arlen. Three years ago, Hoge married Sharon King, a TV consumer reporter.

Michael Thomas, a lifelong friend of Hoge's and now a writer in New York, believes that Hoge's looks may have contributed to the intensity of his ambitions. "When we were growing up, I think he was aware that a lot of people assumed someone as good-looking as he couldn't possibly be smart too. That put more onus on him to prove himself." Another factor may have been that while Hoge was plainly intelligent he was not especially facile. "I always wished I was as good-looking as he was," says Thomas, "and I think he always wished he could have been as glib as me. It just didn't come as naturally to him. He had to work harder."

Something analogous can be said about Hoge's early years as a reporter. "You can't be in the world of words and not want to be a wonderful writer," he says, "but at best I was workmanlike. I used to drive myself very hard to be clear and concise and bright, but I was never a great stylist. Eventually, I discovered that I had more natural talent as an editor. And over the years I've taken a great deal of vicarious pleasure in other people's writing."

The range of Hoge's interests and his leadership qualities prompted the *Sun-Times* to bring him from Washington in 1964 to be an editor. He was not yet 30, the ferment of the sixties was ripening, and Hoge believed that he was best suited to understand the era and reflect it in the paper. When the managing editor's job opened up, he lobbied for it, and in April 1967 he got it. Within eighteen months, he became editor. The paper quickly distinguished itself with its coverage of the street violence at the 1968 Democratic convention, and, two years later, a young reporter named Tom Fitzpatrick won a Pulitzer for his coverage of the "Days of Rage." The *Sun-Times* was one of the few papers to purchase Seymour Hersh's My Lai massacre stories, and it consistently outgunned the larger-staffed *Tribune* on local stories.

During that era, the *Sun-Times* became known as a writer's paper. Hoge admired stylish writing, and rewarded it. Youth and inexperience were no obstacle; Hoge himself was still a young man. He hired promising young reporters like Bob Greene and Roger Simon straight out of college and turned them into columnists. At the same time, Hoge recognized the growing influence of popular culture and gave it priority; both Roger Ebert, the movie critic, and Ron Powers, then the television critic, went on to win Pulitzers.

Where Hoge failed was in extending the paper's reach

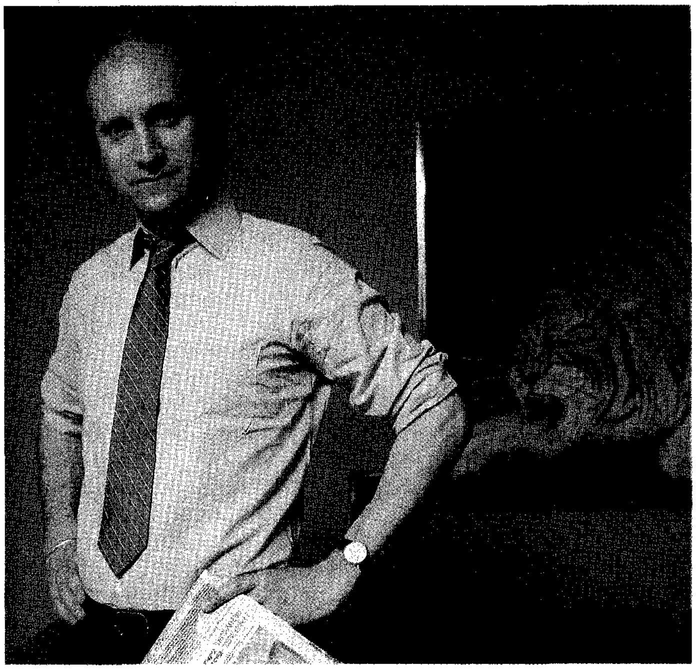
'TIMES' TALK

The Second Son Also Rises

CONSIDER THE CREDENTIALS: younger son of a prosperous lawyer. Grew up in an embassy-size Park Avenue apartment. Schooled at Buckley, Exeter (from which he was expelled for running a gambling operation), and Yale, where he was a Whiffenpoof. Blue eyes, receding brown hair, athletic build. Dresses with European elegance, but more subdued in recent years. Graceful style recalls Cary Grant.

For a long time, Warren Hoge was probably best known in New York for the company he kept. Over the years he was linked with well-known women, including Candice Bergen, Amanda Burden, Polly Bergen, Suzanne Goodson, and Sally Quinn. Quintessentially single, he showed up often at parties and in gossip columns.

But while Hoge has always put in long working hours, it's only in recent years that equal attention has been paid to his professional accomplishments. Five years ago, he moved to Brazil to become the New York *Times*'s bureau chief in Rio de Janeiro. While living there, he married Olivia Larisch, a striking, brunette Austrian countess, and they had a son, Nicholas, now two years old. Then, last September, Hoge, 43, was named foreign editor of the *Times*. A key job, it also pegged him as one among a half-dozen contenders to succeed Abe Rosenthal as executive editor (*New York,* August 22, 1983).


Warren Hoge: *Work hard, play hard.*

"This could give an enriching new dimension to sibling rivalry," says Michael Thomas, who has known the Hoges since childhood. "I'm fascinated to see whether this great metropolis can accommodate two Hoges at competing newspapers."

Warren's rise has been slightly less meteoric than his older brother's, but it is impressive enough. Like Jim, Warren began after college as a police reporter—for the Washington *Evening Star*. Two years later, in 1966, he became the sole Washington correspondent for the New York *Post*. For the next four years he covered all the major political events of that era.

In 1970, he was asked to come to New York for a month to fill in writing editorials for the *Post*. The first morning there, Warren walked out of Gay Talese's brownstone, in the East Sixties—where he was house-sitting—and decided he didn't want to leave New York again. He became a night editor for the *Post,* working the midnight-to-9 A.M. shift, and in 1972, at 31, he was named city editor.

"It was a romantic job," he says. "There I was, sitting in the middle of this ethnically mixed city room, where we were trying to cover the city with a great group of writers but no money to spend."

Intermittently, Rosenthal and his *Times* colleague Seymour Topping invited Hoge out for a drink. In 1976, they offered him a job. He considered it a chance to return to reporting. For what he describes as "five blissful weeks," Hoge wrote long features for the *Times*'s second front page. Then Rosenthal called him in, said that the *Times* wanted to improve its suburban coverage, and asked Hoge to take on a newly created job as regional editor.

"I turned it down, thinking I could," says Hoge. "It was an honest misunderstanding about what my role would be. When I told other editors what I'd done, they said I'd be well advised to enthusiastically accept. So I did." The next year, Hoge was tapped as deputy metropolitan editor.

At night and on weekends, Hoge began writing pieces about theater—one of his many passions—for the "Arts and Leisure" section. On vacations, he flew to California to write pieces about Hollywood for the *Times* magazine. One of them was a profile of Cary Grant—and the piece described a man who reminded Warren's friends of Warren. Just as Jim Hoge is formal and a bit stiff among strangers, his younger brother is smooth and casual—and he writes in that same way.

"Actually, we're both tense as hell," insists the younger Hoge. "I have to tell people not to be mistaken by how I appear." The two brothers—separated by almost six years in age and having long lived in different cities — are friendly but not particularly close.

IN 1979, ROSENTHAL FInally gave Hoge a chance to be a foreign correspondent. Hoge says he was willing to go anywhere, but preferred a Third World country where he'd have to learn a new language. If his credentials still seemed a bit soft, the Rio job was a chance to solve that. Hoge traveled with the guerrillas in El Salvador, stayed in Nicaragua next to a house that got blown up, was arrested and expelled from Bolivia and chased out of Surinam. He also filed stories from nearly every other country between Argentina and Mexico.

Not that Hoge totally lost interest in the high life. His magazine pieces from this period include a profile of the jet-setting plastic surgeon Ivo Pitanguy and a travel piece called "The Rio Beat," which detailed the city's best night spots, restaurants, and social rites. "Warren is an extremely hard worker, but he also plays hard," says Sally Quinn.

Last July, while Hoge and Rosenthal were flying from Rio to Brasília together, Rosenthal offered Hoge the foreign editor's job. Hoge had assumed he'd take one more globe-trotting foreign assignment before returning to New York. But in his new phase, he thought better of it. "I'm a family man now," he says. —**T.S.**

'NEWS' FORECAST: *The dilemma for Hoge is to find a formula tha works. Precisely the changes he might be expected to make were trie several years ago at the paper and still the circulation declined.*

much beyond Chicago. His own ambition was to cover national and international news seriously—something he thought the *Tribune* was not doing. But publisher Marshall Field believed the *Sun-Times*'s mandate was local and wasn't willing to make the investment in broader coverage.

Hoge's solution was to try to squeeze a lot out of a small staff. "Given the *Sun-Times*'s limited resources, I think it had to be star-oriented, but that was Hoge's inclination anyway," says Michael Miner, who worked under Hoge as a reporter. "The *Sun-Times* wasn't a particularly good place for journeymen. It was so much a reflection of Hoge's personality that if you didn't fall within his ken you could be enormously aggravated and unhappy. Essentially, you sank or swam. People tended to come in and out of favor with Hoge. If you were a swimmer, you swam until you got tired and then you sank—or you left. There was no real career track at the paper, and you can only be young and single for so long."

IN LATE 1976, HOGE WAS ASKED BY MARSHALL FIELD to try to save the family's faltering afternoon paper, the Chicago *Daily News*. For two years, Hoge edited both papers. In 1978, the *Daily News* folded, and from its ashes emerged some of Hoge's severest critics. Among them is Rob Warden, one of many reporters who was let go, who now edits a gadfly publication called *Chicago Lawyer*. "Hoge scurried around spending a lot of money on so-called new talent and new sections at the *Daily News*," says Warden. "That's his solution to every problem—spend money, start something new. He launched a magazine supplement called *Sidetracks*, which was supposed to be for people who'd formed the counterculture in the sixties and were now grown up. Well, it was a disaster. What he should have done was use his existing resources to put out a better version of the newspaper he inherited."

Others disagree. Mike Royko, then a *Daily News* columnist, has argued that the paper was as good in its last two years as it had ever been. But, in the end, Hoge could not reverse the paper's financial fortunes. During his tenure, the *Daily News* lost an additional 40,000 in circulation—and Marshall Field finally pulled the plug.

A number of *Daily News* staffers were moved into key positions at the *Sun-Times*, including Royko, who got a new home for his column; Lois Wille, who became editorial-page editor; and Greg Favre, who became the *Sun-Times*'s managing editor. But some critics say Hoge bypassed others with talent. "One of the weaknesses of the *Sun-Times* was that it had a lot of yes-men," says one reporter. "Hoge was never willing to surround himself with the sort of strong, creative people who tend to be temperamental or abrasive."

Even some admirers of Hoge's believe that he handled the dismissals at the *Daily News* with insufficient sensitivity. "A lot of people felt they were treated shabbily," says Bob Greene, who left the *Sun-Times* for the *Tribune* a short time later. "The whole atmosphere was sort of unpleasant." Adds Michael Miner, another of those dismissed, "I thought I deserved at least a handshake from Hoge, but when the time came, he was nowhere to be seen."

Much of this debate turns on the issue of Hoge's personal style. Detractors read his distance and formality as coldness and even ruthlessness. Hoge is certainly not given to sharing intimacies, even with close friends. When his first marriage broke up, he spent a month living with his friend Richard Friedman. "I don't recall him letting his hair down and confiding a whole lot," says Friedman, a Chicago lawyer. "He doesn't lean on other people. He's much more willing to share his thoughts about America in postindustrial society than he is about himself."

Those closest to Hoge attribute some of his distance to shyness. Indeed, for all his success, Hoge can be ill at ease in social situations—particularly among strangers. "I think 'cold' is the label that's given to people with light-colored blue eyes," says his first wife, Alice Arlen. "It's in the great American tradition of males not to show a lot of emotion. In fact, Jim is quite warm to people who know him well."

Bill Singer, a Chicago lawyer and good friend, considers Hoge's coolness a strength. "I think of Jim as dispassionate, but by that I don't mean lacking passion," says Singer. "He has the capacity to deal with almost any problem—personal, business, political—in a detached, objective way. He has extraordinary judgment, and he is intensely proper."

Hoge rarely socializes with editors and reporters, but those who have prospered under his leadership say they've been inspired by the professional example he sets. "Jim Hoge can make you passionate about what you are doing," says Roger Simon. "He has a great instinct for a story, the capacity to get excited about it, and to communicate that excitement. He makes you want to do your best for him."

Hoge has demonstrated a willingness to stand behind his reporters. One of the first decisions he made after becoming publisher of the *Sun-Times* was to approve an investigation into the finances of John Cardinal Cody, a powerful and revered figure in a city where the *Sun-Times* enjoys a large Catholic readership. Three reporters spent fifteen months on the investigation, and during that time the *Sun-Times* was excoriated in the church paper. At one point, the church urged a boycott of the *Sun-Times*. Hoge held firm, and in 1981 the *Sun-Times* published a series of front-page articles detailing the alleged diversion of more than $1 million in tax-exempt church funds to a personal friend of the cardinal's.

But most of Hoge's attention as publisher was focused on the strategic redirection of the *Sun-Times*. For $1 million, he hired the consulting firm McKinsey & Company to study the Chicago market and make recommendations. He also created a corporate structure to carry out the strategy, but rejects the charge that the bureaucracy slowed down decision-making. "The best way to judge us is to look at the record of what we did in three years," he says. "It was pretty formidable."

In pursuit of affluent suburban readers, the paper targeted specific communities with promotion and circulation efforts. It added new sections covering business, real estate, food, fashion, and leisure time. None of the additions were novel—the New York *Times* introduced such sections almost a decade ago, and hundreds of newspapers have followed suit. But the changes did have an effect. The business section, for example, attracted 485,000 additional lines of advertising. The real-estate section grew dramatically and last year was named the best real-estate section in the country. Also, the *Sun-Times* attracted advertising for the first time last year from tony department stores such as Carson Pirie Scott & Company and I. Magnin.

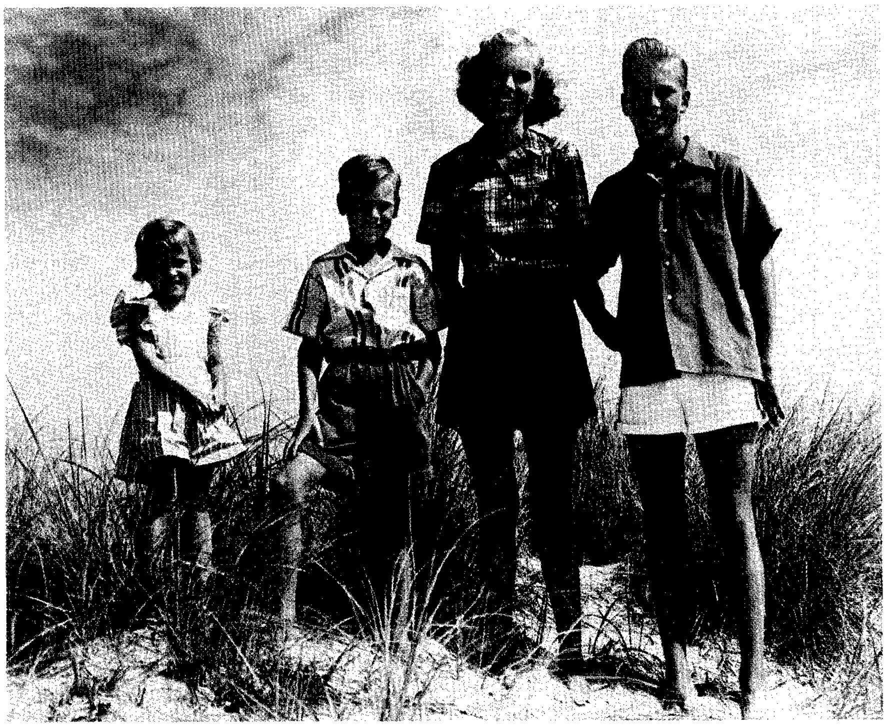
The upscale strategy gave Hoge a legitimate reason to fulfill an earlier ambition: to give more coverage to national and international news. For the most part, that meant drawing on material from an independent wire service composed of the Knight-Ridder newspapers, the Baltimore *Sun*, the

Boston *Globe*, and several other papers. The *Sun-Times* also began sending reporters on extended trips to Central America, South Africa, and the Soviet Union.

By the time of Hoge's departure last winter, however, none of the changes had yet attracted a significant number of new readers.

THE OBVIOUS QUESTION TODAY IS HOW much time—and how much financial support—Hoge will get from his new bosses at the Tribune Company. "The *Daily News* has had some ups and downs," says Hoge, with typical diplomacy. "But it has a great tradition of capturing the flavor of New York in a readable, interesting way."

True enough, but the past several years have been demoralizing ones at the *News*. The paper has lost several of its best reporters to the *Times*—among them Jane Perlez, Martin Gottlieb, Sam Roberts, and Michael Oreskes. Sports columnist Dick Young defected to the *Post*. More troublesome perhaps is the paper's apparent lack of direction. "The focus of a newspaper comes from its tone and attitude," says one former *News* reporter. "At the *News*, you used to see that most clearly in the headlines. They were funny and irreverent. Now they're bland and unfocused. That pervades the whole paper. It's dull."


Sunny faces: *Jim (right) and Warren, with sisters Virginia (left) and Barbara, about 1948.*

Another reporter, who remains at the *News*, contrasts the paper with the competition. "If you work at the *Times*, or even the *Post*, you know what your editors are interested in. You may not like it, but at least there's clarity. In the *News*, one week they're playing City Hall big, and the next week it's buried. You never know what the paper wants to be."

Every *News* watcher has a different example of a fumble by the paper: failing to write about Spalding's decision to stop producing the "spaldeen"—the official ball of New York stickball; getting beaten by the *Times* on the story of the Korean grocer who was harassed by the matrons of Park Avenue; reassigning the paper's best investigative reporter—Arthur Browne—to cover City Hall. Even Hoge himself told a friend that the *Post* seemed to do a better job than the *News* covering the story of Willie Bosket, the young murderer who was charged with committing armed robbery and assault shortly after being released from prison.

And then there is the conspicuous absence of the paper's most popular columnist, Jimmy Breslin. The problem arose when editor James Wieghart elected to move Breslin's column from the front news pages to the op-ed page. Breslin didn't object so long as the paper was running installments from his novel rather than his regular column. Then, last month, he decided to resume reporting, with a column about the murder of a cop in the Bronx. When the *News* ran it on the op-ed page, Breslin stopped work and hasn't written since. When he and Wieghart discussed the issue, Breslin was brutally curt: "I don't have to bother with you," he said. "You're through."

Mediating that dispute may be Hoge's first challenge. "I'd like to see Jimmy Breslin writing his column," Hoge says. It is a tricky problem. The *News* needs Breslin, and Hoge recognizes the drawing power of stars. Predictably, Hoge says he has no plans to replace Wieghart, the former head of the *News*'s Washington bureau, who became editor two years ago. But Wieghart recognizes his vulnerability. "Hoge obviously has his own ideas," he says. "I don't know yet if his and mine are congruent. In the short term, he seems to want to work closely together."

THE LARGER DILEMMA for Hoge is to find an overall formula that works. Precisely the changes he might be expected to favor were tried by the *News* several years ago under former editor Mike O'Neill. The Washington bureau was improved, the editorial page was professionalized, the coverage of the city was shored up, the business section was expanded. And, of course, *Daily News Tonight*—an upscale product—was introduced. None of the changes stopped the erosion in circulation.

It seems inconceivable that Hoge will go the route of the *Post;* former colleagues say that when he took over as *Sun-Times* publisher he specifically rejected that approach. Therefore, the question is whether Hoge can hold on to the core of traditional *News* readers while fashioning a way to attract new readers and advertisers. Judging by his record, Hoge might make a variety of moves. There's room for better city coverage and for ambitious investigative reporting—both hallmarks of Hoge's tenure at the *Sun-Times*. So was a strong sports section—an area where the *News* could stand improvement. Likewise, the *News* could upgrade its entertainment coverage, particularly of television. Hoge also might expand the real-estate section; for now the *Times* has a lock on nearly all the upscale real-estate advertising in New York.

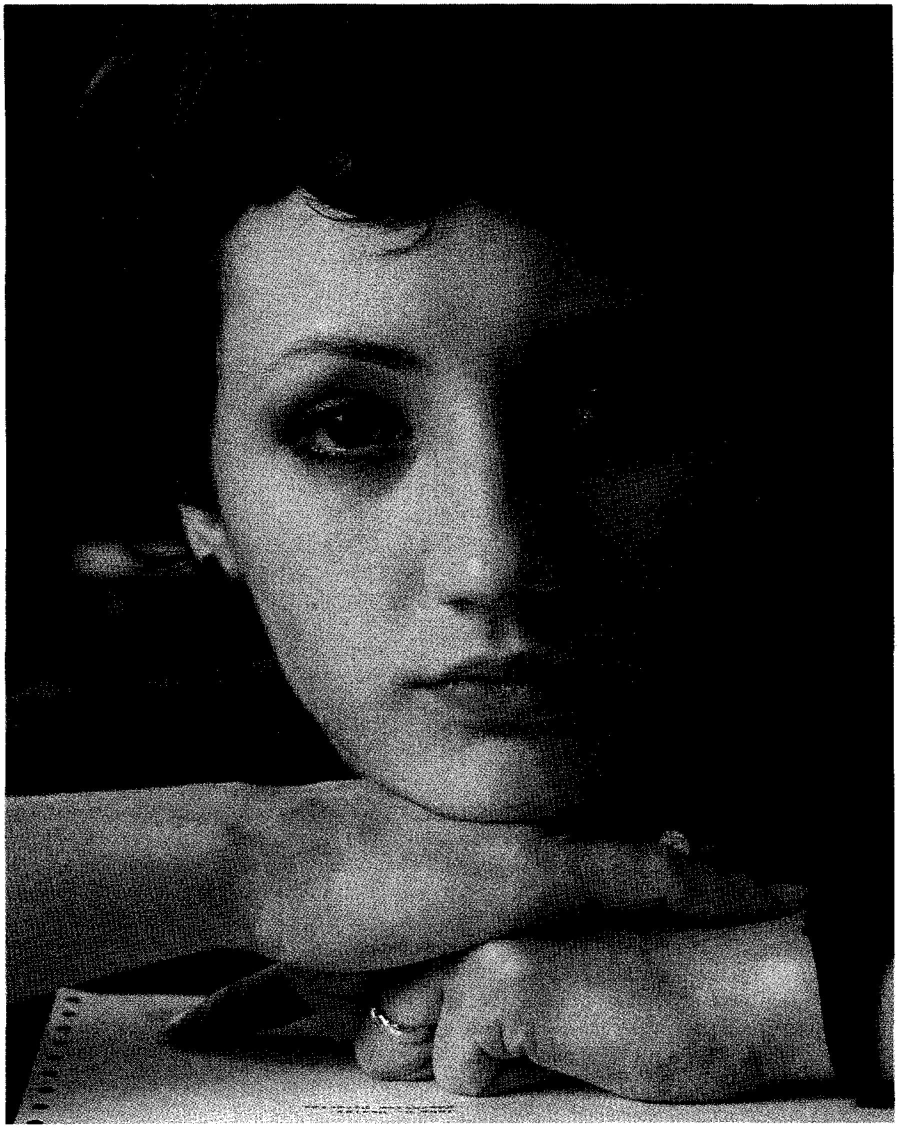
If Hoge has the financial backing to make such moves, it's quite likely he'll make the *Daily News* a better paper. But even a stronger and more clearly focused paper won't guarantee success. "What he's going to have to find," says John Morton, a newspaper analyst for Lynch, Jones & Ryan, "is a way of giving readers something they're not already getting. No one else has been able yet to figure out what that is. It's not even clear there *is* an answer."

For now, Hoge has a simple, brave retort. "If you do quality journalism," he says, "I think that you won't find support wanting—from readers or advertisers." ■

EXILES

By Anita Shreve

New York's newest refugees have fled torture and death.



Iwona Beczkowska, from Poland.

> ❛ When I get here, they think I come just for the money. I tell them I want to learn English, that I am a political refugee, but they don't listen.❜

IWONA BECZKOWSKA WAS TERRIFIED. As she stepped off the plane at Kennedy Airport, her fear was different from any she had known in Poland. There, she had been afraid of the knock on the door in the middle of the night, of the uncertainty about how long her imprisonment would last, and, later, of the sickening realization that she was dangerous to her friends. But at least those fears had been in Poland, on familiar ground, where there were others like herself—and where she had known that what she had done was necessary and right. Here, her terror was of the bewildering unknown.

Her refugee sponsors weren't at the airport to meet her as they had promised. She couldn't speak English, and all she had were her allotted 44 pounds of possessions—mostly clothes, some books, a few photographs of her mother. She was frustrated and confused as she tried to convince the immigration officials at Kennedy that she should be there. Finally, an agent called the Polish refugee organization she described and discovered that her sponsor had simply forgotten to come for her. She had not slept for more than 24 hours, and as she sat waiting 4 more hours for someone to arrive, she realized that she was growing numb, that she was, after all these months, in a state of shock.

A man drove her through the chill February rain to a seedy hotel on 23rd Street in Manhattan. He told her he had a job for her in upstate New York, cleaning in a mental hospital. She would share a room with five other women, and there would be no chance for the English lessons she dearly wanted. She protested. "I want to learn English," she said to him in Polish. "I want to get a good job." He seemed not to hear her.

Her room on the top floor of the hotel had no heat, and she couldn't close the window. Frightening sounds just outside the door isolated her from the bathroom down the hall. She slept fitfully. She was 22, and it was her first night in America.

Photographed by Andy Levin/Black Star.

IF NEW YORK IS A CITY OF HIGH FASHION and high finance, bag ladies and hustlers, it is also, historically and currently, a haven for the world's political refugees. Precise figures for the number of people in the New York area who have fled persecution in their own countries because of race, religion, nationality, or membership in a social or political group do not exist, since most refugees are here illegally. But human-rights groups officially put the total at "scores of thousands" and unofficially as high as "half a million."

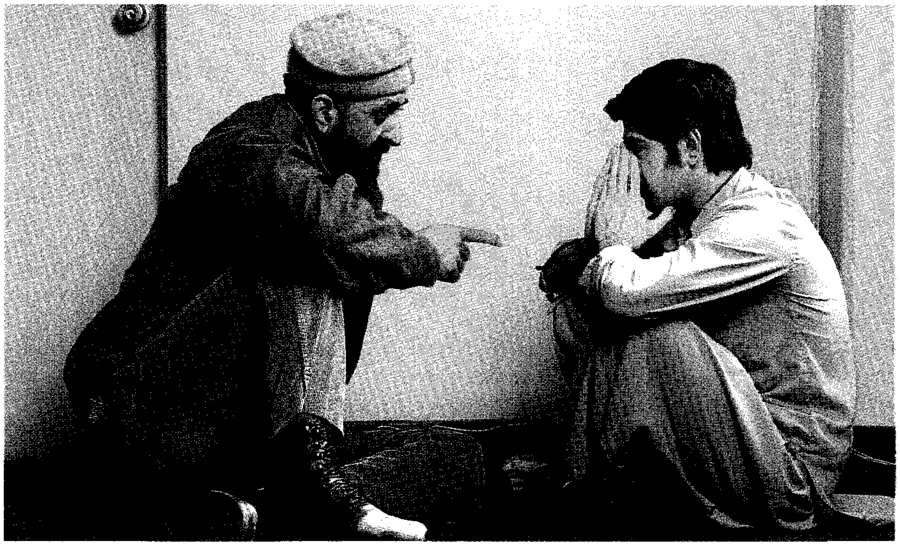
Like bonfires of political passions, pockets of refugees dot the map of Manhattan and its environs. There are communities of Haitians in the East Flatbush and Crown Heights sections of Brooklyn, in Cambria Heights, Queens, and on the Upper West Side of Manhattan. There are Poles on the Lower East Side; Salvadorans on Long Island, in the Bronx, and in White Plains; Afghans and Iranians in Flushing; Russians in Brighton Beach and elsewhere in Brooklyn; Koreans in Flushing and Jackson Heights; Cambodians in the South Bronx; and Cubans in West New York. They tend to stick together in areas where rents are low. Said one Kenyan political refugee, "I don't feel that most Americans are interested in the problems of the Third World. I never really say what I think unless I am with other exiles like myself."

NOT SINCE THE TURN OF THE century, when millions of Irish, Italians, and Eastern Europeans sought refuge here, has New York experienced such an influx of refugees. In 1978, there were only 3,700 applications for political asylum nationwide. Last year, there were nearly 170,000 cases pending; more than two-thirds were Cuban. The huge increase began with the Refugee Act of 1980, which eased the requirements for gaining entry to the United States. Prior to this legislation, only people from Communist nations or certain areas of the Middle East could be guaranteed political asylum.

Large numbers of New York's refugees have escaped death squads, torture chambers, and incommunicado detention—and have come to the city because they were sponsored by refugee groups here or because relatives or fellow countrymen had settled here first. One East African refugee came to New York for a different reason. After boarding a plane virtually minutes before he was to be arrested for criticizing his government, he flew to London. "But London is a more racist city than New York, and it was extremely hard for me to get work there," he said. "Job opportunities here are much better."

Many of the refugees in New York were political activists in their home countries, and a substantial percentage are active here as well, according to Amnesty International and the Lawyers Committee for International Human Rights, both of which help political refugees in this country. These are the "political exiles"—men and women who harbor the hope, if not the expectation, of returning to their own countries and who work either openly or covertly for change back home.

Heherson "Sonny" Alvarez, head of the Ninoy Aquino Movement (N.A.M.), fled the Philippines in 1973, when he learned that he was to be arrested for his criticisms of the Marcos regime. A national figure in his own country, he suddenly found himself, along with his wife and his two small children, in a subsidized walk-up on East 4th Street. The living conditions were appalling, said Alvarez, who came to New York because "it's the center of communications, and I was now in the business of propaganda." He lived there until his mother arrived from the Philippines last year and told him 4th Street was no place to bring up children. Today, he lives in Brooklyn.



Afghan Habib Mayar counsels a fellow countryman.

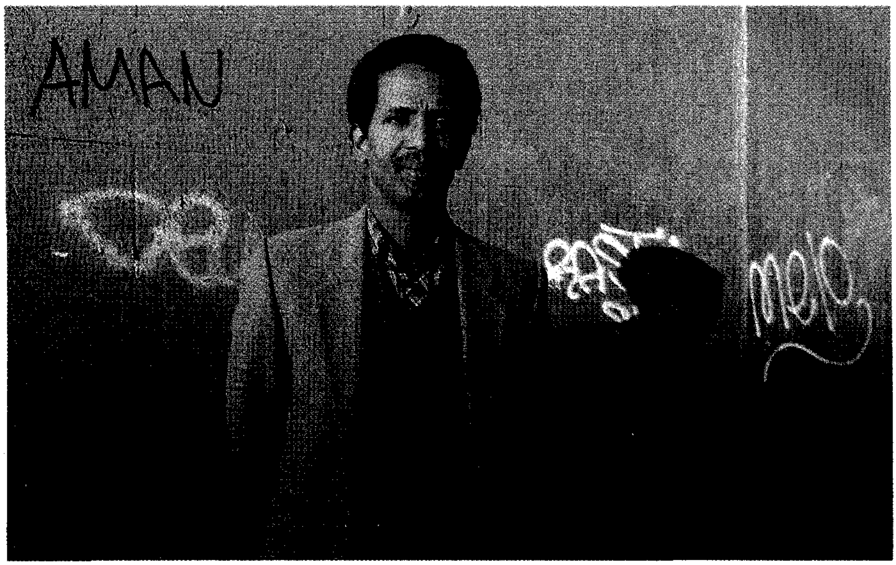
❛ The U.S. is a great country. It's wide open for everybody. Have you ever wondered why no one ever goes to Russia for political asylum?❜

"Many Filipinos are upset by the physical conditions of the city when they get here," said Alvarez, "but when you're an exile, you're just passing through. I don't move with the rhythm of the city. I'm detached from the normal course of events. My job is to inform the American public about the situation in my country. Days merge into days." Still, Alvarez is fond of his new home. "The city is a very democratic place. I have the freedom to move around, and I can say what I think. Nobody cares."

Habib Mayar, an Afghan political refugee who is chairman of the Afghan Community in America, also works to assist dissidents in his home country. The dissidents in this case are Afghan youths who do not wish to join the Soviet-backed military to fight against rebel insurgents. "It's fight or be shot," said Mayar, "so they flee." Once in this country, the refugees' two biggest problems are getting asylum and then finding a job, said Mayar, who lives in Flushing. Still, he insisted, the United States is a great country. "It's wonderful, wide open for everybody. Have you ever wondered why no one ever goes to Russia for political asylum?"

The term "political exile" is an imprecise one. It refers more to a frame of mind than to immigration status. For official purposes, political refugees are divided into three categories: those seeking political asylum, those seeking refugee admission, and those seeking permanent-residence status. These labels, however, don't reveal the fact that many of the individuals processed in all three of these categories were prominent government officials, intellectuals, educators, and journalists, who did not abandon their causes when they abandoned their countries.

"Political exiles don't want to be here," said Mary Daly, director of communications at Amnesty International's New York office. "They have made a firm commitment to the political and social life of their own countries, and they have a strong sense of nationalism. People often say of refugees, 'Isn't it wonderful that they can be safe here?' Well, yes, it is. It's great to be alive, but



Fisseha Tekie, from Ethiopia.

> ‘I go to the East African Restaurant several times a week, even if I do not eat there. It’s what nurtures us and keeps us together.’

the political exile wishes he could be alive in his own country.”

In fact, the commitment of some exiles to their homeland is so great that they choose to return despite considerable risk. Rev. Richard Stevens, a South African theologian who was imprisoned for his anti-apartheid views and who has been in exile here for several years, now says he will go back to South Africa. “I refuse to give up my citizenship. Some of us can help our cause in exile, but some of us must go back to work within the country. South Africa cannot get rid of all of us.”

Like most immigrants, political exiles experience the frustration of language and cultural barriers. But in addition, the political exile often faces an immediate drop in status, power, life-style, and income, as well as the near-impossibility of finding work similar to what he or she was doing back home.

FISSEHA TEKIE USED TO BE THE Lane Kirkland of Ethiopia’s trade-union movement. Today, he works on the research staff of Locals 23-25 of the I.L.G.W.U., a considerable demotion. “I am happy to be safe and alive,” he said. “But I miss my former life very much.”

He came to the United States three years ago to teach a politically sensitive seminar at Howard University, in Washington, D.C. He brought his family to nearby Maryland only to find, when the course was over, that he couldn’t go home. Tekie was fortunate to find work in New York but was unwilling to move his family before his asylum status was resolved. Though he commutes to Maryland every weekend, he shares an apartment in New York, on Riverside Drive at 125th Street, with two Ethiopians. It is an apartment that has sheltered a number of Ethiopian exiles through the years, and Tekie credits his first roommate with systematically teaching him how to survive in New York. “I learned to cook Italian—it’s easier to make spaghetti than our Ethiopian dishes.”

His first few months in New York, he said, “were the worst period of my life.” But then Tekie discovered the exile community of 3,000 Ethiopians (most of whom live on the Upper West Side) and the East African Restaurant on Broadway at 125th Street. “Even if I do not eat there, I go several times a week to meet people and talk. It’s what nurtures us and keeps us going.”

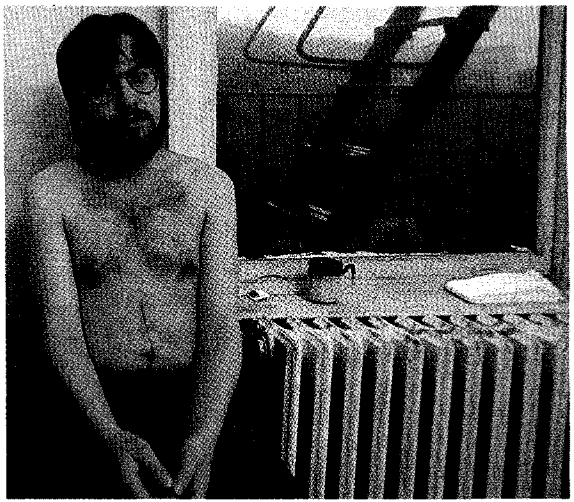
One of the areas in which exiles need the most support is in their attempts to gain political asylum—a slim hope for most of them. Of the nearly 170,000 asylum applications pending last year, only 10,000 were ruled on. Of those, 2,479 were approved—leaving almost 160,000 in limbo. Many illegal refugees, when caught or refused asylum, are sent home—400 Salvadorans and Guatemalans return home against their will each month. Others are detained in immigration jails such as the Service Processing Center, in Brooklyn, where they must pay bonds ranging from $2,000 to $5,000—a nearly impossible sum for many refugees to raise.

Luis Dominguez, who fled the death squads in El Salvador in 1980, has applied twice for political asylum. He has been refused once, and his current application is still pending. “I come to a country that is known for its human rights, but I don’t have any human rights here. I am breaking the law just because I am trying to survive.”

The greatest hardship for many exiles is dealing with the horror of their recent physical and psychic torture and in getting proper care for their injuries. “Frequently, the methods of treatment are too reminiscent of torture to be effective,” said Daly. “Simple EKG’s can strike terror into the heart of a refugee who has been tortured with electrodes. There are wonderful doctors here who are sensitive to the needs of torture victims, but there is no central facility, as there is in Denmark and Canada, where refugees can be guaranteed the kind of treatment they should have.”

SERGEI BATOVRIN, AN ARTIST, was imprisoned in a psychiatric hospital in the Soviet Union for his work with the independent peace movement. He said he was badly tortured with drug injections and was placed under house arrest on numerous occasions. The life of his infant daughter was threatened. And then, in 1982, he watched while 88 of his paintings were confiscated when police raided an exhibition.

Batovrin, now 27, lives in a two-bedroom apartment, in Washington Heights, with his mother, wife, and two-



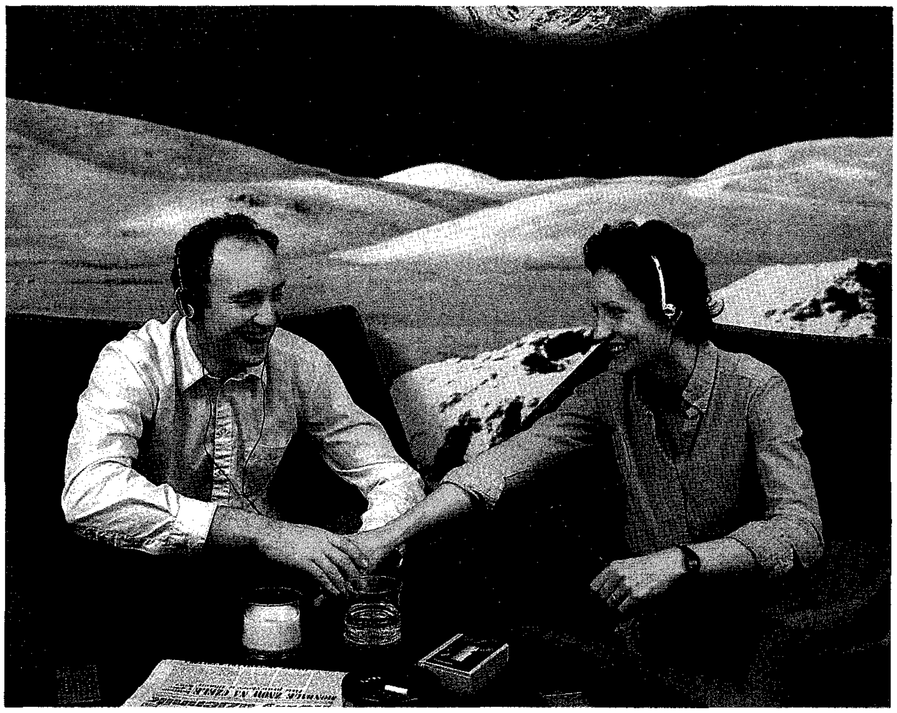
Sergei Batovrin, from the Soviet Union.

> ‘I wish I had time for my art, but I have to work for my friends in the Soviet Union.’

year-old daughter. He recently spent two months at Columbia Presbyterian Medical Center, where he was treated for extremely high blood pressure—a condition he believes was caused by the harassment and torture he experienced. Still, he allows his life to be consumed by his political work. "I support myself by writing articles for Russian-language newspapers and scripts for Radio Liberty. I wish I had time for my art. But all day, all night, I have to work for my friends who are in danger in the Soviet Union. My mother, my wife, they do the same."

Batovrin is trying to maintain some semblance of the life he left behind. The family eat a Russian dinner at two in the afternoon as they did in Russia, and they prefer Russian cuisine to American. (Asked if he has difficulty finding the ingredients for Russian dishes, Batovrin replied, "No. I have trouble getting the ingredients in Russia.")

In rare instances, a country's regime changes, enabling the political exile to return home. More frequently, however, the refugee faces years of exile, years of feeling he is without a country, years without a chance to regain what he has lost. This feeling of alienation can be profound: "It's not knowing how long you're going to be here that gets to you," said one political refugee. "If I knew I could never go back, then I could make peace with my lot and with this country. I could look for a modus vivendi, a way to operate without the hope of returning to my home. But as it is, I'm in limbo. I really don't know where I belong."



Zygmunt Staczewski and Iwona Beczkowska, from Poland.

'I hear later that the police destroy everything with machine guns. They are like animals. They don't open the door, they just break it.'

IWONA BECZKOWSKA

IWONA BECZKOWSKA WAS PEELING mushrooms in the kitchen of her one-bedroom apartment, in Jackson Heights. Her hands trembled from the nervousness of being watched as she did this, and she said that she didn't really know what she was making, that she was not yet a very good cook. She was, however, a deft peeler, a skill she learned from her mother. She also pointed with pride to the fresh paint job in the kitchen ("with my own two hands, I do this") and to her bandbox living room. The furnishings were recently purchased almost entirely from Conran's with the help of a bank loan.

As she waited for her husband to come home from work, she seemed much like any new bride. She was sylphlike and beautiful, with large, dark, expressive eyes; she was, as she nearly lost herself in one of her brand-new oversize chairs, discreetly proud of her new home; and she suggested by the way she glanced longingly at the door from time to time that she was still in that stage of a relationship when one feels only half-there without the other. There were, however, extraordinary differences between Iwona Beczkowska and any other new bride on the block.

After high school, in Wroclaw, the fourth-largest city in Poland, Beczkowska worked as a secretary at the Regional Center of Culture in the city. During this time, August 1980, the shipyard workers in Gdansk went on strike, spearheading the formation of Solidarity.

By November of that year, Solidarity had begun to organize the workers in the Center of Culture, and Iwona (pronounced ee-VON-ah) joined the cause. "I work to help people understand what is Solidarity, why it should be in our place," she said, her voice reminiscent of Meryl Streep's Sophie.

Her contribution was so effective that she soon became the liaison between Solidarity headquarters and the Center of Culture. In March 1981, when union members were organizing elections for a Solidarity National Congress, Iwona was asked to join the election committee at Solidarity headquarters in her region of Lower Silesia, in the southwestern part of Poland. At twenty, she was the youngest member of a staff of 70.

Beczkowska's political education had begun in high school when she questioned the frequent compulsory demonstrations that the students were required to attend. "There is a problem with me," she said. "When it is time to demonstrate, I am asking all the time the questions, 'Why? What for?' But no one knows why or what for." Iwona, an only child, was raised by her mother; her parents were divorced when she was six. She and her mother and grandmother lived in a one-room apartment and shared a bathroom down the hall with six other families. During summer vacations from school, Iwona worked first in a refrigerator factory and then in a seed-distribution company. In these factories, she said, "I learn what workers want, what are the labor conditions."

On the morning of December 13, 1981, Beczkowska woke up and turned on the television. The screen was blank. As she stared at the TV, wondering if it was broken, it suddenly crackled to life with the message that Poland was now under martial law. "I rush out to headquarters to see what's happened. There is a small group of people there trying to save the printing machines and the lists of members. I hear that almost everyone is arrested. Three or four minutes after I am there, the police cars come. I run and escape from the place, but I hear later that day that they destroy everything with machine guns. They are like animals. They don't even open the door—they just break it."

Thousands were arrested that first night—straining the capacity of Poland's jails. Knowing her name was on the confiscated lists, Beczkowska hid for two weeks, staying in a different apartment each night, unable to communicate with her mother even to let her know she was all right. Contact between members of Solidarity came to a virtual standstill—no TV, no radio, no phone system, and a 10 P.M.-to-6 A.M. curfew. "It was very important to say to these people, to the workers still in the factories, that you are not alone," said Beczkowska. "It was very important to tell them not to break the strikes. So each morning, I go to a different factory. I do not know, when I open the door, if the police will be there or not. The workers, they almost attack me, they are so hungry for information. I tell them they are not alone."

After two weeks, Beczkowska got word that her mother, who had spent Christmas alone with no word from her daughter, was distraught. On December 30, Beczkowska went to her mother's house. They embraced, and as Beczkowska was reassuring her mother that she was all right, two armed policemen knocked at her door.

Beczkowska was arrested, interrogated, and then sent to Goldap, a special camp for female prisoners, where she spent the next three and a half months. "It was so cold, and we do not have enough blankets or enough heat. In all my life, I have never been so cold." None of the prisoners were tried; none were told the reasons for their arrest; most of the women had children whom they were not even allowed to see.

On April 30, the day before the Communist May Day holiday, 1,000 prisoners were released in a general amnesty. Beczkowska was among them. Life outside prison, however, wasn't much better than life inside. Unable to get a job because of her connections with Solidarity, she finally found menial work in a cancer hospital. "They could come for me at any time if they choose. I cannot speak to anyone on the phone. I cannot recognize my friends on the street, because you can be dangerous for the people that you like. You have to pay a high price for all this inside you. I didn't feel normal."

In July, she went to the American Embassy. She said that she had been arrested and imprisoned, and that she wanted to leave Poland as a political refugee. Several months later, she was given a West German visa, and once over the border, she was contacted by the refugee organization that sponsored her trip to this country.

'WHEN I GET HERE, THEY think I am like Polish refugees from years ago that come here just for the money. I try to tell them that I am a political refugee, but they don't listen."

Frightened, Beczkowska chose to stay with another Polish exile, Zygmunt Staczewski, a man she knew from her work with Solidarity. She began to get in touch with other refugee organizations. "I tell them what I need is one chance. One helpful hand." She finally found that helpful hand—a man at the International Rescue Committee. Although he first misunderstood her goals and told her of one fruit-packing job at Kennedy Airport and another cleaning offices at night, he finally found her a position that offered her the chance she was looking for. "When he says the words 'Amnesty International' on the phone, I feel like crying," she said. Beczkowska applied for a job as a mail clerk last August. Today, she is assistant to the development officer.

"It's easier now. But in the beginning, it was very difficult. I couldn't read the newspapers, I couldn't understand what they say on TV or the radio."

Fortunately, she had determination—and Zygmunt. She still has both. Zygmunt Staczewski, who had been imprisoned for his work as a delegate to the National Congress of Solidarity and as a member of the Presidium, arrived here several months before Beczkowska. He helped her to get settled, fell in love with her, and married her in what seems like a Cinderella ending to a grim fairy tale.

Staczewski, an electrical engineer, found work more easily than his wife did, and the couple consider themselves the best off of the more than 1,000 recent political refugees from Poland who have settled in the New York area. They devote almost all their free time to pro-Solidarity organizations: raising money, gathering and distributing information, and acting as spokesmen for the cause. Staczewski, who speaks the better English, has appeared on numerous radio and TV shows in New York.

The couple said their most difficult moments are when they hear that their friends still in prison have been beaten, tortured, or have gone on hunger strikes. "We cannot help our friends by being in Poland right now, but we can help them here. They need money and equipment to keep going," said Staczewski. His wife nodded and then raised her voice for the first time all evening: "Our main problems are behind us. We are safe. The American people don't need to hear about us. They need to hear about the people we left behind."

LUIS DOMINGUEZ

IN EL SALVADOR, LUIS DOMINGUEZ was the general director of the National Center for Technology and Agriculture (CENTA). Before that, he had been director of the Agriculture School at the Institute of Technology. He and his wife and their three children lived well in an attractive brick villa on the outskirts of San Salvador. They had a backyard for the children to play in and a beach house for vacations. Dominguez was pleased that his career was progressing so successfully.

Today, he and his family live in a cramped two-bedroom apartment overlooking the local shopping mall in a working-class neighborhood of Hartsdale, near White Plains. There is no backyard. Dominguez is a driver for a private-car service. Before that, he was a house painter and then a gardener. He said that he sometimes wishes he could tell his fares he is really an agricultural engineer, but it wouldn't be polite.

As he talked about his past, it was easier to picture him as an agricultural engineer—or a company director or a computer programmer—than as a cab driver. His eyes were sharp and intelligent, and if his English was sometimes halting, his thoughts were not. One could see, from time to time, the frustration that came from having so much to say and so few words with which to say it. As he talked, his wife, Gladys, sat quietly in a corner of the sofa, while his eldest daughter, Ana, fifteen, silently served glasses of juice.

"On July 15, 1980," he recalled, "I was attending a meeting at the Salvadoran Institute for Agrarian Reform. I was handed a note saying if I do not leave the country within two weeks, my body and the bodies of my wife and my children will be given to the earth. The note was signed, 'Anti-Communist Army.' "

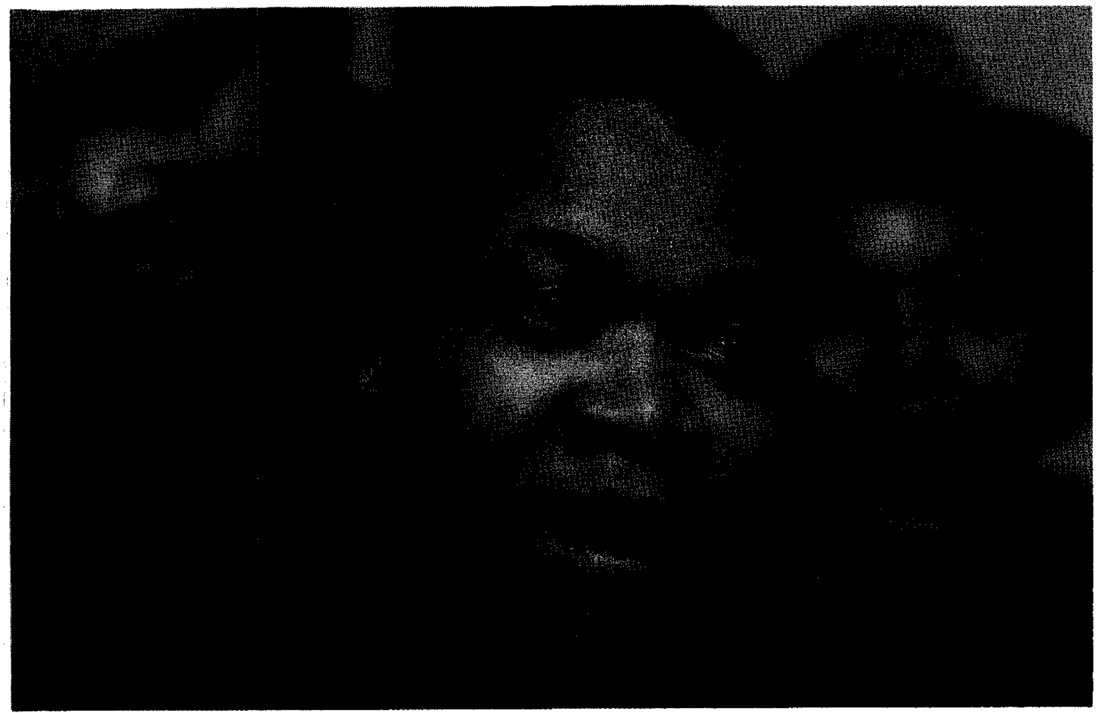
The eerie poetry of the threat was grotesquely vivid in Dominguez's imagination. Several of his colleagues and their families had been executed in the months before he received the letter—and the executions were appalling. "When they take a family, they kill first the little children. They rape your thirteen-year-old daughter in front of you, and then they rape your wife. After that, they torture you and kill you. But there is no need to kill you, for you are already dead."

Four months before Dominguez received the threat, the Salvadoran government had instituted its program of agrarian reform. In his position as director of CENTA, Dominguez was one of the people in charge of the program. Until March 1980, 60 percent of the land had been owned by 1.6 percent of the people. The new plan returned the land to the *campesinos* who had traditionally farmed it. But according to Dominguez, the program was plagued with corruption and killing right from the start. He described how right-wing paramilitary troops, suspecting the peasants on the new cooperatives of being Communists, had opened fire on farmers and their families in one village, killing 80 people, including 28 children.

"They tried to make cooperatives for

the peasants," he said, "but really they don't do this. They give the land back to the owners, because the owners pay money to them." Knowing about killing and corruption, Dominguez found his position untenable. He had never been political before ("I knew about politics, but because I knew, I was not political"), but now he began to criticize the program and was soon fired. Oddly, he was not yet afraid for his life. "When you are right, you are not afraid."

He knew it was not likely that he would find work. He also knew that because he was now talking openly to journalists about his fears for the program, his future in El Salvador was tentative at best. While still working for the land reform wherever possible, he quietly began to make arrangements to leave. When he finally received the death letter—as well as numerous threatening phone calls—an American journalist offered to help the family obtain U.S. visas. When the Dominguezes flew to New York, they left everything behind.



David Ndaba, a South African.

❛ If you are a soldier, your friends will probably be soldiers. If we go to a disco, it will be an anti-apartheid disco.❜

"I didn't like leaving," he said. "Everything was there—family, friends, my home, my career. I knew when I arrived in this country, I could work, but not in my career. I was very depressed. You study for years to get your degree. Then when you can really do something for your country, you have to leave."

Life was hard for the Dominguez family when they first arrived. Starting over at 42 is not easy, and Dominguez was concerned about how his wife and their three children, Ana, José, now eleven, and Claudia, nine, would manage. "First there is the language, and then you have to put your life in order. It was very hard to find an apartment. Everywhere we went, they said no when they found out we had three kids. I think to myself, 'This country is not for kids.' "

DOMINGUEZ APPLIED FOR POLITICAL asylum in 1980 with the help of his lawyer, Arthur Helton, who is with the Lawyers Committee for International Human Rights. He no longer had the death letter. He had torn it up before he left El Salvador. The petition was refused on October 18, 1982, with a form letter: "It has been determined that you have failed to establish a well-founded fear of persecution upon return to El Salvador." He was given 30 days to leave the country. Dominguez thought this remarkable. He was certain that if he returned to his country he would be dead within 24 hours. The following month, he informed authorities that he would reapply for political asylum. He did so in August 1983, and is now awaiting a decision. It was during this process that Helton advised him to speak out about himself and the situation in his country, even though to do so could jeopardize the lives of family members who were still living in El Salvador. "I have made the decision to speak because it's necessary for my country," he said slowly. "And the United States public needs to hear the truth."

The truth is not very palatable. There were 13,500 applications by Salvadorans still pending as of the end of last year. Of those, 3,000 were ruled on and only 71—or 2 percent—were granted. "One could speculate that they were rightists," said Helton. Therein lies a central dilemma for Dominguez and the majority of Salvadorans seeking asylum in this country. If Dominguez's death threat had come from left-wing guerrillas, both he and Helton are convinced he would have had no problem getting political asylum.

But because it was the Anti-Communist Army that threatened his life, granting asylum to Dominguez would put the Reagan administration in a bind. How can the United States grant political asylum to a citizen of a government that it supports—indeed, a government that, it has just insisted, is improving its human-rights record? Dominguez put it more strongly: "When Reagan decides to give aid to my country, now my government has the right to kill anyone they want."

Dominguez does not anticipate being able to return to El Salvador in the near future. "At the beginning, I thought we would be here maybe two years. I thought, 'Good, my children will learn English.' But now I don't know. I want to go home. My roots are there. But if this situation keeps up, in ten years there might not be anything to go back to—not even my enemies."

DAVID NDABA

THE OFFICE ON SECOND AVENUE was like any other on the East Side, except that one poster on the wall shouted *Amandla!* ("Power to the People!"), while another was an artist's rendition of a bloodstained dagger entering the head of an African—symbolic of the ravages of apartheid. The literature on the bulletin board told of executions, bombings, and incommunicado detention—evidence, according to the press releases, of some of Pretoria's many crimes. The office was that of the exiled

African National Congress, a South African political party and guerrilla organization. The administrative secretary of the A.N.C. Observer Mission to the United Nations is David Ndaba, a political refugee who has not seen his home or communicated with his family, in Soweto, since 1976.

It was ten o'clock in the morning, and Ndaba had just returned from Washington, where he had given a speech regarding American policy in South Africa, at Howard University. He had been up most of the night.

"I became political in high school in 1970," said Ndaba, 30, who estimates that there are more than 3,000 exiled South Africans, both white and black, living in and around New York City and more than 100,000 worldwide. "I knew that the history they were teaching us—that the land had never been ours, that we were better off now that the whites had come—was a lie, and I protested.

"I also protested the conditions for the black teachers. The staff room for the white teachers was well furnished and beautiful. The staff room for the black teachers had no kitchen, no bathroom, and instead of curtains, they had painted the windows. When I began to speak out about this, they threatened to expell me."

Salvadoran Luis Dominguez and his family.

> ‘I was handed a note saying if I don't leave the country, my body and those of my wife and children will be given to the earth.’

A science student at the University of Natal, in Durban, Ndaba was out distributing leaflets in the wake of the 1976 massacre and subsequent uprising in Soweto when 700 armed police raided his dormitory and arrested 30 students. Learning that his name was on the police list, he went underground. After three months of working to consolidate the student movement while depending on the generosity of friends, he walked across the border into Swaziland. From there, he traveled to Lusaka, Zambia, where he joined the A.N.C. and worked in its offices there until 1980, when he came to New York on a U.N. passport.

OFFICIALLY BANNED SINCE 1960, the A.N.C. is committed to political struggle against South Africa, including armed actions. In recent years, it has claimed responsibility for various acts of sabotage and guerrilla attacks against police stations, government offices, energy plants, and army posts, as well as for the assassinations of informers and state witnesses. Ndaba sees his role as the A.N.C.'s United Nations observer as one of putting pressure on the Reagan administration to change its policies toward South Africa, in keeping with U.N. resolutions, so that his country will be isolated and hence weakened. (To date, however, Washington has chosen to ignore the militant A.N.C., preferring to bring about change by allying itself with the white regime.) A weakened nation is an easier military target, Ndaba explained. If he were asked to, he said, he would welcome the opportunity to bear arms for the liberation of his homeland.

One of the most effective ways that South African exiles have been able to put pressure on Pretoria is through the policy of divestment—persuading American churches, universities, state governments, and institutions to give up their financial interests there. "If South Africa is pressured economically," said Ndaba, "the military machine will be weakened. Thus we will be able to achieve freedom with less bloodshed." The policy of divestment has been successful—to date, American institutions have pulled $300 million out of companies that do business with South Africa. But Ndaba is reconciled to a long struggle: "South Africa is like a big, powerful, healthy dog. But there are all these little mosquitoes that keep biting the dog. The mosquitoes keep biting and biting and taking the dog's blood until, one day, the dog gets anemia and dies."

Although politics dominates his life, Ndaba thinks about what it would b like to raise a family in exile—specifically in New York. Recently married t a 25-year-old Columbia University student, who is also a South African exil and an A.N.C. member, he finds life i the United States shockingly expensiv and hopes that when children come the will be born somewhere in Africa. H has made a number of American friends he said, but admitted that they, too, ten to be political. "If you are a soldier, you friends are probably going to be soldiers If we go to a disco, it will probably be a anti-apartheid disco." He wasn't kidding. The next social event on his calendar, he pointed out, was a concert a Hunter College called "Music Agains Apartheid," sponsored by the New Yor Southern African Solidarity Coalition.

When asked if h had any regrets abou leaving South Africa or about the way hi life has turned out Ndaba answere quickly, "I am surrounded by people who have a lot o money, and yet al they want is more They have millions and they want mor millions. But wh good is a Porsche you have done nothing for your people? The greatest satisfaction in life is working so that your children will have a better life. Even if I am killed, I will know that I did the maximum to insure that my children will live free." The risk to Ndaba's life is real. Other A.N.C. headquarters in Europe and Africa have been bombed, and according to Ndaba, since 1974, 35 A.N.C. members have been killed by South African government hit squads.

Ndaba lives for the day when he can return to a free non-racist South Africa. He cannot go back now. Within hours, he said, he would be imprisoned or detained for his illegal activities within the A.N.C. Like thousands of other exiles who have fled South Africa's borders, he has no direct contact with his family—his mother and brothers and sisters living in Soweto. To communicate with them would put their lives in jeopardy and subject them to police harassment. For Ndaba, this is one of the most difficult aspects of being an exile. Said the man who at 22 walked away from his homeland and into the bush, "South Africa's mothers don't know where their children are." ■

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CELEBRATING A

LEGEND

BY WENDY GOODMAN

PHOTOGRAPHED BY PERRY OGDEN

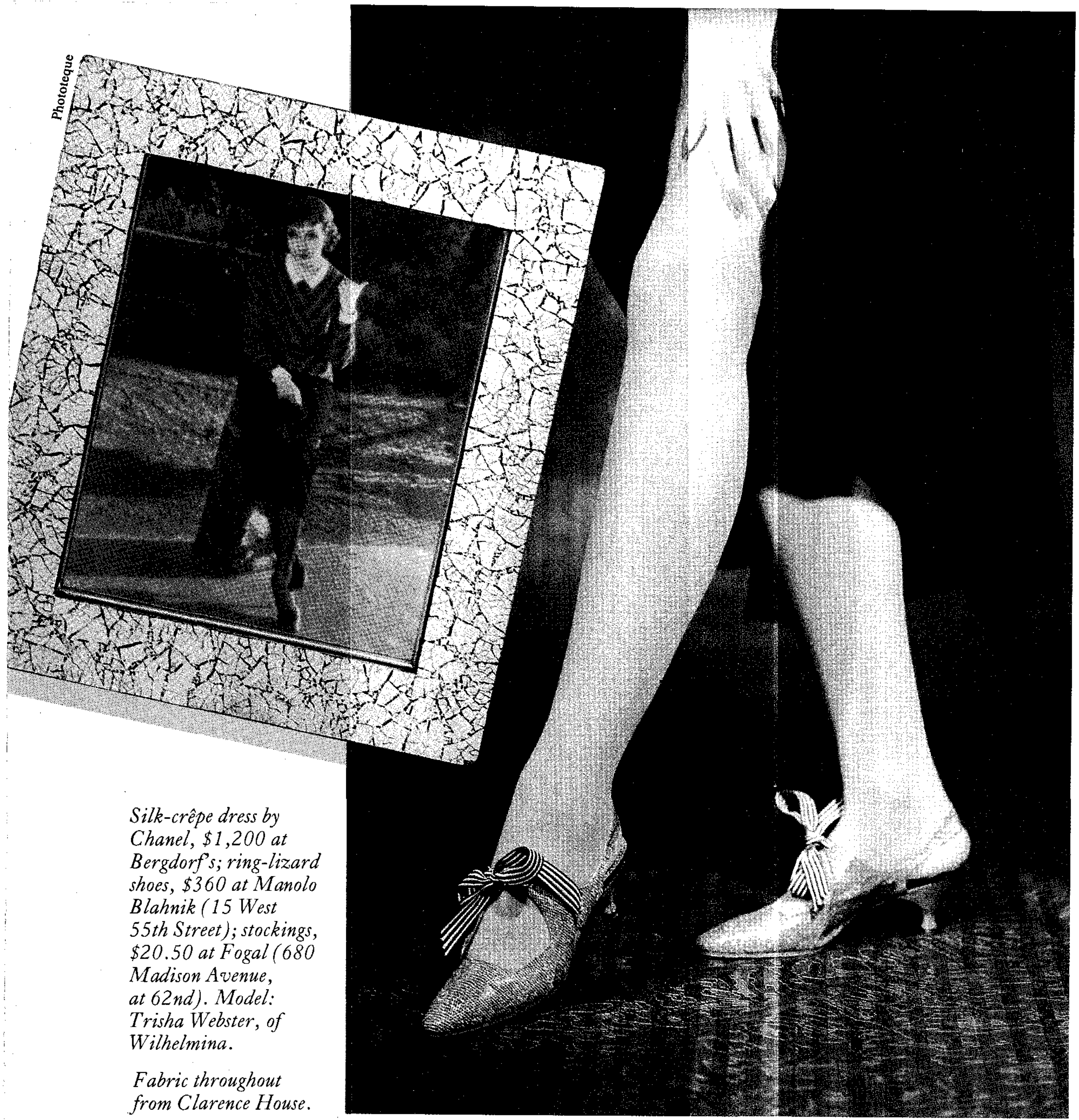
[illegible] and [illegible] blouse by Adolfo, $1,600 at Saks Fifth Avenue. [illegible] hat by Patricia Underwood, $135 at Henri Bendel. [illegible] Stella of Click.

Portrait from Newel Art Galleries.

Silk-chiffon dress by Chanel, $2,550, faux-*pearl earrings by Chanel, $70, and pearl-and-beryl necklace by Angela Cummings, $10,000, at Bergdorf Goodman.*

Chair from Newel Art Galleries.

Bettmann Archive



Phototeque

Silk-crêpe dress by Chanel, $1,200 at Bergdorf's; ring-lizard shoes, $360 at Manolo Blahnik (15 West 55th Street); stockings, $20.50 at Fogal (680 Madison Avenue, at 62nd). Model: Trisha Webster, of Wilhelmina.

Fabric throughout from Clarence House.

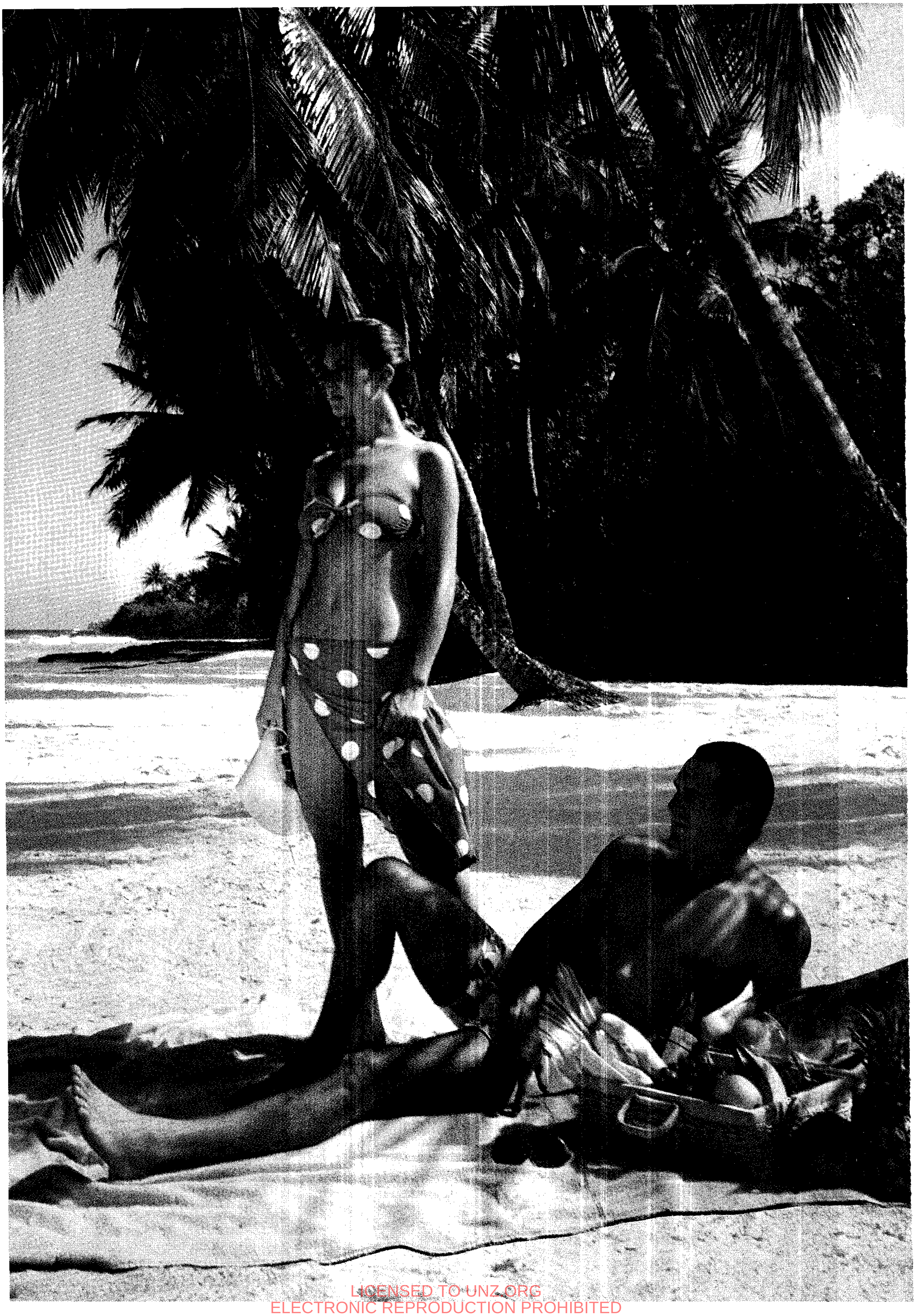
Wool sweater, $255, skirt, $245, and beret, $105, at Sonia Rykiel (792 Madison Avenue, at 67th); necklace by Jay Feinberg, $100 at Saks.

Art Deco elevator doors from Newel Art Galleries.

Fashion associate: Valarie Ebeier. Hair: Alex Hilliard for Elizabeth Arden Salon. Makeup: George Newell.

‘It's wonderful to be in fashion," says Claudette Colbert, "but you have to follow your own look." And through a career spanning 61 years and 64 films, she has done just that. On April 23, the Film Society of Lincoln Center celebrates the talent of this enchanting actress. We celebrate the style of this elegant woman, a style that is polished, tailored, self-confident—and utterly feminine. Just add pearls. "I think they do a lot for a lady," she says. "Don't you?"

Frames photographed by Aaron Rezny. Frame on page 72 courtesy of James II Galleries.



St.Croix “An island of superlatives.”

Vogue Magazine

“Most attractive”...“a joy”...“superb”...“magnificent”... “staggering beauty”...“incredible”...“the best!” These are just *some* of the adjectives in “Vogue’s” fabulous review of St. Croix, largest of the United States Virgin Islands.

Being part of the U.S. means no passports, no visas. The language is English; the currency, the U.S. dollar. The shopping quota is twice that of any other islands in the Caribbean. And we’re easy to get to from where you are right now. See your travel agent.

The American paradise.

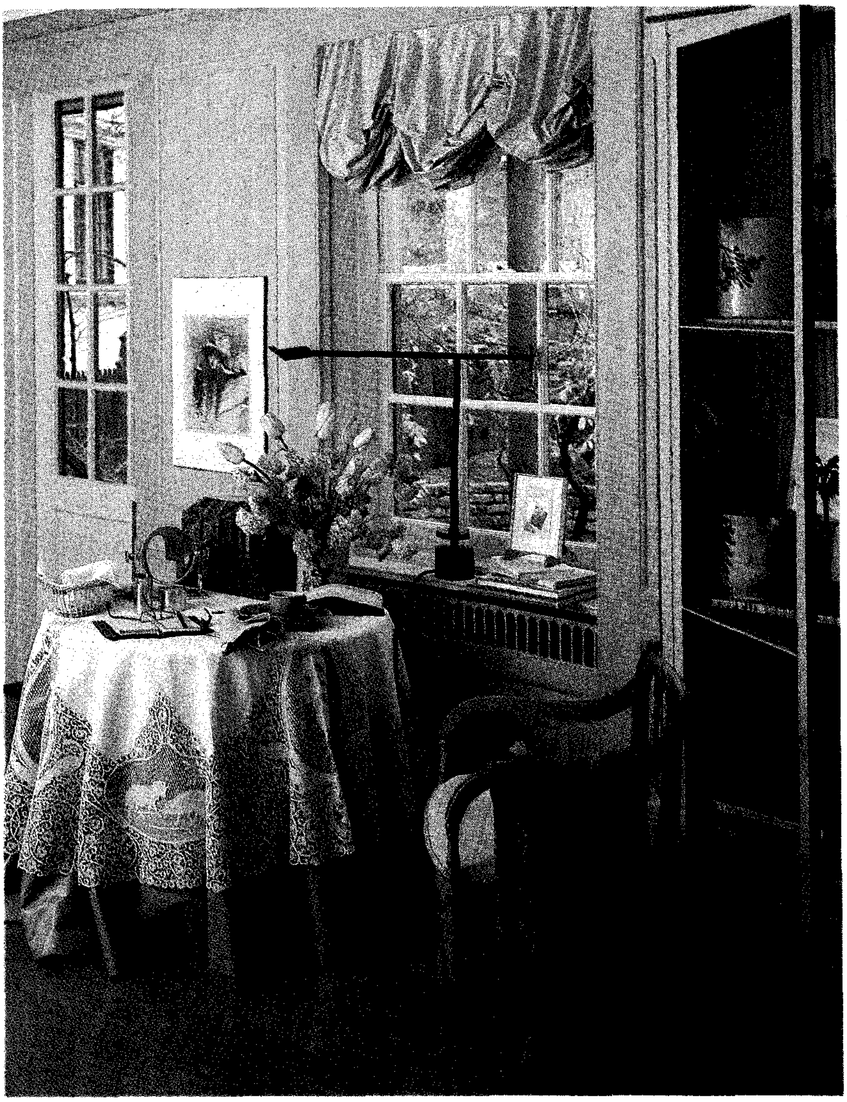
United States Virgin Islands

© 1984 United States Virgin Islands Division of Tourism, 1270 Avenue of the Americas, NY, NY 10020.

DESIGN

BY

MARILYN BETHANY



In this morning room by Carolyn Guttilla, of Plaza One, in Locust Valley, her mythic lady plans the day at an antique-linen-draped table overlooking the garden. The trompe l'oeil moiré finish on the walls was designed and executed by Pat Erlanger and Charlotte Flinn, of the Isabel O'Neil Foundation. The flowers are by Ann Lurie Berlin.

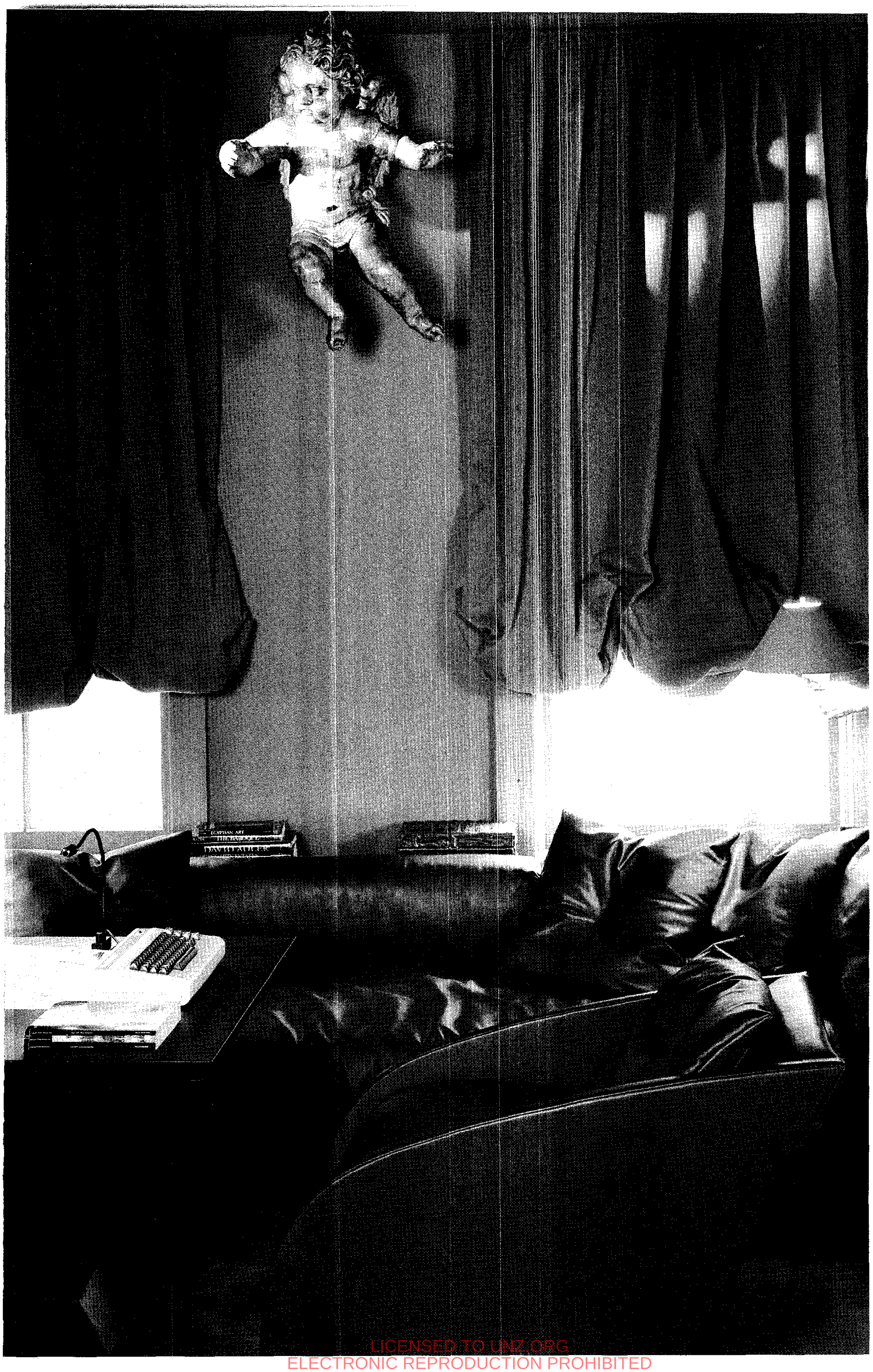
Designer Stanley Jay Friedman and his associates, Joel Gevis and Roger Urmson, did an executive's home-computer room. To leaven the monochromatic design, they hung a massive gold Italian-baroque cherub near the ceiling and lamps made from gold-leafed mannequin arms on the walls. The leather lounge chairs, which match the banquette, are Friedman's award-winning design for Bonaventure.

CHARITY SUITES

THE SPONSOR, THE KIPS BAY BOYS' CLUB, IS NEITHER in Kips Bay nor just for boys—an indication of what sticklers for reality the folks behind this annual decorators' showcase are. And a glimpse inside this year's effort only reaffirms the event's well-deserved reputation for exhibiting the best in delightfully escapist decorating: In the land of Kips Bay, ladies still plan the day from desks in sun-flooded morning rooms, and gentlemen work in achingly soigné studies buoyed by home computers and touches of the baroque. This year, sixteen decorators and designers have divvied up the rooms in a neo-Federal mansion at 36 East 74th Street. Here the likes of Mark Hampton and Mario Buatta get a chance to stretch, to try ideas even their most indulgent clients might take exception to—all for the benefit of boys and girls in the South Bronx.

The Kips Bay Boys' Club Decorator Show House will be open daily from April 25 through May 13 from 11 A.M. to 4:30 P.M.—except for Sundays, when it will open at noon, and Thursdays, when it will close at 7:30 P.M. Admission is $8. ▬

Photographed by Oberto Gili.


EGYPTIAN ART
THE BAROQUE
DAVID ADLER

BEST BETS

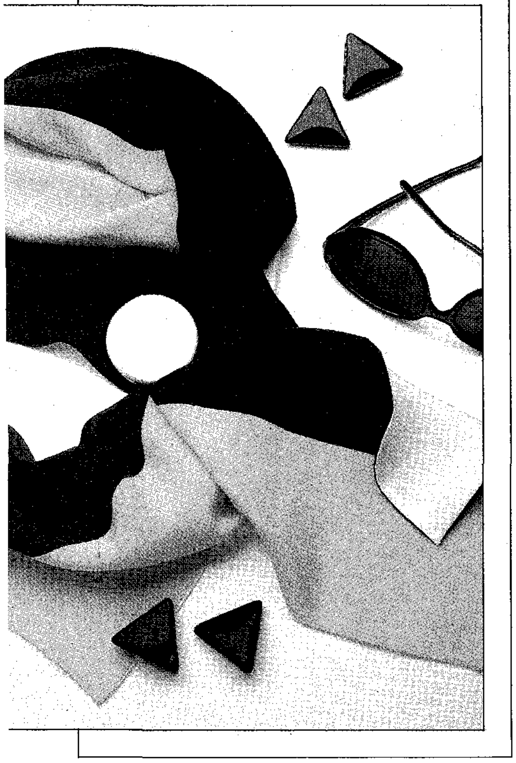
The best of all possible things to buy, see, and do in this best of all possible cities.

By Nancy McKeon and Corky Pollan

Spring Shift

Sylvia Heisel's double-faced silk scarves ($65) signal spring as surely as the appearance of semaphore flags signals the start of the sailing season. Forty-two inches of bold blocks of color (there's navy and red, red and white, navy and yellow, too) will jazz up even the most sedate navy-blue suit. Italian designer Nini Policappelli's plastic clips are earrings, but do double duty as lapel clips or as anchors for a scarf (small, $7.50 a pair; medium, $9 each; large, $10 each).

SCARF/*Bergdorf Goodman/First floor*
MODACLIP/*Bloomingdale's/First floor*



Take the Ukraine

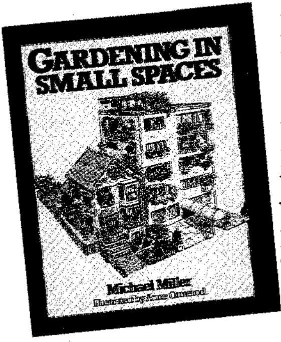
Any morning for the past six years, you could walk into A.V.D. International Foods for Rosa Zagorsky's (left) still-warm piroshki (50 cents each), made with chopped beef or potato or sauerkraut and friendly fire. You'd walk around, still munching, inspecting the jumble of canned foods, Russian dolls, lacquerware, and fur scarves in this Ukrainian general store. Then, last November, along came Rosa's good friend Leda Spektor (right) to expand the takeout to a groaning board of Ukrainian home-style cooking. Call ahead for the buckwheat blini (50 cents each; minimum order, twelve). Remember that red caviar is sold fresh here at $18 a pound, and once you've tasted that sparkle, no more tinned caviar in *your* sweet life! Leda's cold borscht (75 cents a quart) tastes like a mellow wine; her damp, sweet poppy-seed cake, her Easter-style kulich (each $4 a pound), must be taken with the afternoon cuppa. With lunch in mind, there's the warm, crumble-coated chicken breast ($1.50), Ukrainian cheese bread, sour with feta and farmer's cheese ($4 a pound), and the grainy kasha roll (50 cents). And always, smoked fish, sausages, Russian-style yogurts, fur hats, friendliness. **—Barbara Costikyan**

A.V.D. INTERNATIONAL FOODS/*101 First Avenue, at 6th Street/982-7864*

Photographs: left, Corinne Colen; right, Ted Hardin.

How Green Was My Alley

You know all those concrete balconies that hang off the sides of high rises? Every spring they feed their owners' hopes of cherry tomatoes and morning glories. But few deliver: Once the spring monsoons die down, the summer sun starts to parch. A new book by landscape designer Michael Miller promises help, though, for plantings on balconies, in window boxes, in alleyways. With a Briton's love of the horticultural, he describes the "green skeleton" that keeps a garden comely long after the last rose of summer has landed in the compactor. And he proves he *understands,* with low-maintenance, vertical, even vandal-proof plans.



GARDENING IN SMALL SPACES
G. P. Putnam's Sons
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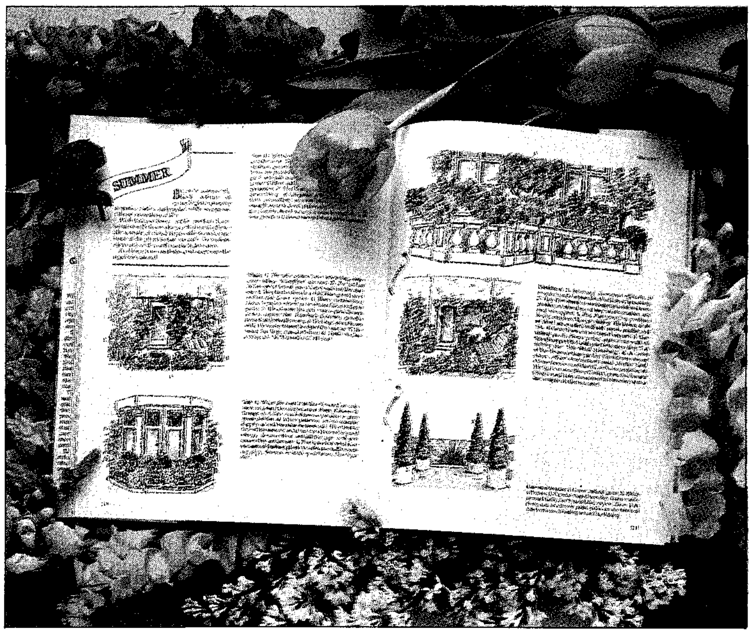
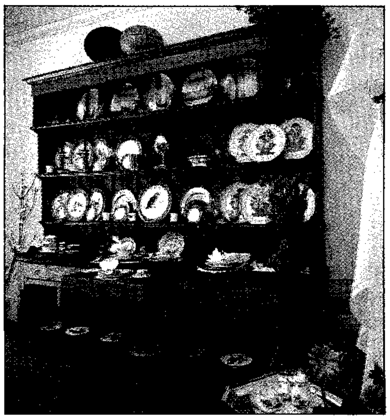


The Great Call of China

Last summer, interior designer Martha Dupee, frustrated at not finding wonderful things for her clients' tables, tossed around the idea of opening a one-stop tableware shop with Paula Gaston and Noonie Marx, fellow board members of Big Sisters, inveterate entertainers. The trio traveled to France for exclusive Limoges china patterns, worked with weavers on place mats, commissioned earthenware in Italy. Last summer's idea has now blossomed into Thaxton & Company. Here you'll find napkin rings for $14 and hand-painted French dinner plates for $160, pure-Irish-linen napkin-and-place-mat duos for $9 each, and crystal and flatware and antiques. In fact, you'll find everything you need to set a dazzling table.

THAXTON & COMPANY/ *780 Madison Avenue, near 66th Street/988-4001*
Opens April 26



Photographs: top right, S. Baker Vail; bottom left and right, Wolfgang Hoyt/ESTO.

Music/Peter G. Davis

PICKLED PASTRIES

"...In its attempt to package the operetta tradition, the Vienna Volksoper has style to burn but applies it joylessly..."

EITHER THE AUSTRIANS HAVE FORGOTTEN how to whip cream or the Old Curmudgeon was in one of his hard-to-please moods, but the recent visit by the **Vienna Volksoper** to the State Theater left this sweet tooth craving tastier confections. Certainly more than one palate must have found the slightly pickled flavor of the Volksoper's productions of *Die Fledermaus, The Merry Widow,* and *The Czardas Princess* disappointing, despite the earnest attempts to preserve and package the authentic Viennese operetta tradition. That, in fact, could have been the whole problem. One might as well take a favorite Jeanette MacDonald–Nelson Eddy film script, assemble an up-to-the-minute cast starring Meryl Streep and John Travolta, and painstakingly reshoot the same movie, frame by frame.

That analogy may not be entirely fair, but it points up a basic dilemma that faces all repertory companies in the business of re-creating musical-theater pieces from the past, the Metropolitan Opera as much as the Volksoper: Where do you find performers, and directors for that matter, who can establish fresh contact with the material and turn it into a meaningful experience for a contemporary audience? That question becomes increasingly difficult to answer as time widens the distance between us and a static repertory from another age.

No one susceptible to the seductive charms of Viennese operetta would want to lose these works forever because singers no longer believe in them or identify with their alluring escapist sentiments. I suppose *Die Fledermaus* and *The Merry Widow* will never disappear entirely—those two tuneful scores can apparently survive almost anything, at least to a degree, even the lackluster treatment they get from our own City Opera, which produces operetta without a shred of style or theatrical immediacy. The Volksoper has style to burn, but applies it joylessly, turning out a product too often hackneyed and machine-tooled.

Take the opening scene of Kalman's *Czardas Princess.* The curtain parts on a chorus eagerly anticipating the appearance of Sylva Varescu, a luscious cabaret singer and the toast of Budapest, who is about to give a farewell performance before departing on a tour of America. No operetta heroine could ask for a more glamorous or effective entrance. Every eye is focused on her as she slinks down a glittering staircase and delivers one of Kalman's most irresistible songs, a masterly blend of high-class Viennese kitsch and stamping Hungarian rhythms that became the composer's specialty. That opening sequence, corny but surefire stuff, made Kalman's reputation in 1914, and I imagine he was greatly assisted by the Sylva Varescu of Mizzi Günther, a legendary operetta performer who had driven Vienna wild nine years earlier, when she created Hanna Glawari in *The Merry Widow.* In the Volksoper production, Melena Rudiferia threw the whole number out the window, mechanically going through the motions and giving more than a suggestion of how Mitzi Gaynor might have handled a part designed for Marlene Dietrich.

A night at Maxim's: *Melanie Holliday in* The Merry Widow.

The evening picked up a bit after that depressing introduction, possibly because *The Czardas Princess* is seldom done nowadays, even in Vienna, and a tired routine has not yet settled around the piece. Rudiferia never improved much, while Franz Waechter as her royal admirer also drew a blank; the supporting cast, however, showed some spirit. Every Viennese operetta has a secondary comic pair to contrast with the more soulful central love interest, and in this case the roles were smartly performed by Jack Poppell and Elisabeth Kales. Poppell's virtuoso turn as the fast-talking Count Boni was even more remarkable considering the fact that he hails from Maryland—he machine-guns his German lines like a native. Robert Herzl's direction also managed to hint at the bitter core of this slightly overripe delicacy, which already showed the silver age of Lehar and Kalman on the verge of decline.

The other two productions lacked even that dash of paprika and settled for stock operetta seasoning, although the soufflé might have risen higher with more imaginative performers. Old-time operagoers were happy for a glimpse of one of the last surviving representatives of the old postwar Vienna ensemble—Karl Doench, now nearing 70 and the present director of the Volksoper, still performing sprightly and sounding much the same as he did 40 years ago. The company has always been a repository for aging Viennese operatic idols—you never know when Ljuba Welitsch, a sensational Salome in the late 1940s, might show up in a bit part—and audiences will forgive almost anything for one more chance to see a popular favorite. That probably explains Eberhard Waechter as Danilo in *The Merry Widow,* although a veil of nostalgia could hardly disguise the inroads

Photograph by Fayer, Vienna.

time has made on his lyric baritone. Mirjana Irosch has been singing Hanna for nearly twenty years, and whatever freshness and vocal glamour she may have once brought to the role has pretty much vanished.

Apart from Jack Poppell, two other Americans were prominently featured, Barbara Daniels as Rosalinde in *Fledermaus* and Melanie Holliday as Valencienne in *The Merry Widow.* They were nothing if not linguistically and musically idiomatic, but both sopranos, like their Austrian colleagues, gave performances that were more well-drilled than sparklingly communicative. Pantelis Dessyllas's sets for all three operettas only emphasized the flat predictability of the productions. While each individual scene looked modestly picturesque, the effect of so many symmetrically designed ballrooms, gardens, and cabarets added up to a series of minute variations on the same visual cliché. The one ingredient beyond criticism was the Volksoper's orchestra, under Caspar Richter and Rudolf Bibl—a gorgeously blended sound, richly textured and piquantly spiced by a string section willing to apply just the right amount of sentimental portamento.

By bringing three representative works that neatly summarize the brief but colorful history of Viennese operetta, the Volksoper, however spottily, did summon up an era of popular music theater that has probably vanished beyond recall. Johann Strauss's *Die Fledermaus* will always be with us in one form or another, the classic progenitor of the whole genre. The score is so sophisticated and its plot treats the familiar problems of marital cuckoldry so wittily that the work has been virtually absorbed into the operatic mainstream. It was a hit at the Met in 1950, and Otto Schenk will direct a new version for the company in 1986, starring Kiri Te Kanawa, Judith Blegen, Hakan Hagegard, Tatiana Troyanos, David Rendall, and Michael Devlin, with Jeffrey Tate conducting. The prospect of that cast may not send operetta aficionados dancing into the streets, but at least it indicates that Strauss's masterpiece is hardly in danger of total extinction.

Lehar's effervescent widow appeared 30 years after *Fledermaus* and ushered operetta into a new age of opulent romanticism, while Kalman basked in that afterglow until the 1920s, when Vienna passed the torch to Broadway (the whole fascinating development is exhaustively chronicled in Richard Traubner's diligently researched new book, *Operetta: A Theatrical History,* published by Doubleday). The Vienna Volksoper at least gave us a pale reminder of all this richness, and in these meager times perhaps it would be unrealistic for us to expect more. ■

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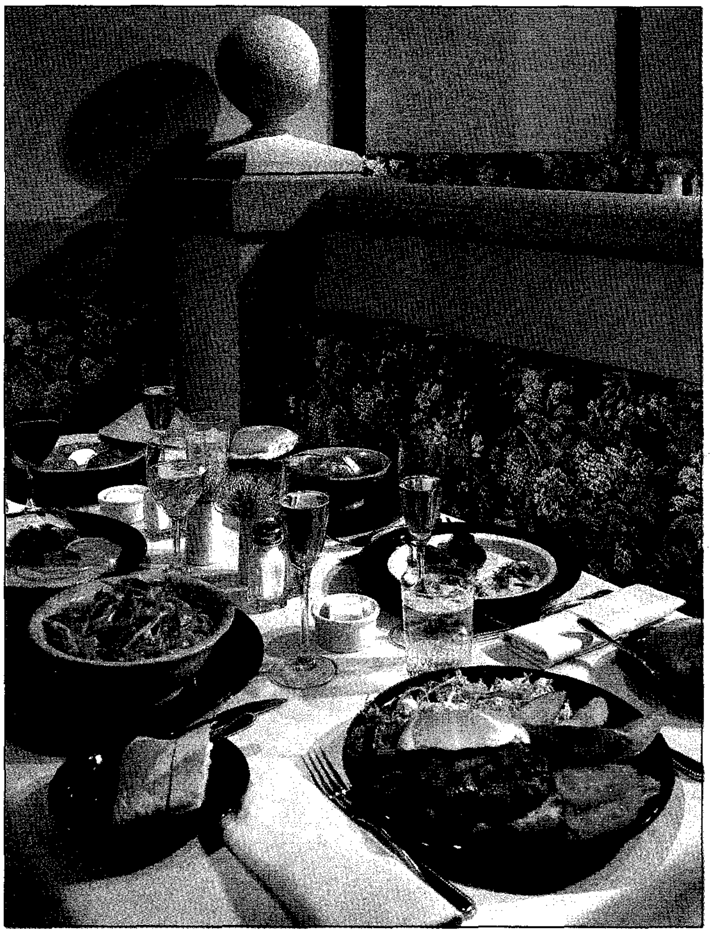
BIG-CITY BITES

"...The menu at the Gotham is wildly cross-cultural, like a P.T.A. food bazaar at the United Nations School..."

PERHAPS IT'S TOO HARSH TO CALL IT A disease—this compelling passion to own a restaurant. But Jerome Kretchmer has had the bug for some time. (Kretchmer, you may or may not recall, was Mayor John Lindsay's head garbologist.) Even though he's a lawyer. Even though he's committed by day to the real-estate trade. Even though he's otherwise seemingly sane. Kretchmer's real-estate partner, Jeff Bliss, was not immune. And in time, Kretchmer managed to infect the Rathe brothers, Rick and Robert, builders of trade-show displays for such giants as Sony, A.T.&T., and Steuben. "I think I'm a good host," Kretchmer said. "I like to entertain. You two like to entertain. Let's take that skill public."

That's not the only philosophy behind the obvious pleasures of the **Gotham Bar and Grill.** Someone had the smarts, or the great good fortune, to entrust the design to James Biber, of Paul Segal Associates. And with his sensibility, a clumsy soaring warehouse of a space has been brilliantly translated into an astonishment of warmth. Think of Café Seiyoken, La Colonna, Joanna ... handsome but fiercely cacophonous. Now see that same vast geometry beatified. Not only handsome, with its artful bands of green, the stenciled floor, the cast-stone architectural punctuation in varying textures and forms, the polished-granite bar ... but comfortable. Tufted fabric parachutes filter the light—kind to faces, kind to eyes—a staggering myriad of spots, artfully arranged. And the same billows must mute the noise. It does not assault us. (Given this blessing, the sound system is clumsy, the music a mistake.) The details of the table are a knockout—black service plates, big green bowls, yellow saucers, flowered black service for coffee and dessert, all California patio with great panache.



Design for eating: *The Gotham's striking tableware.*

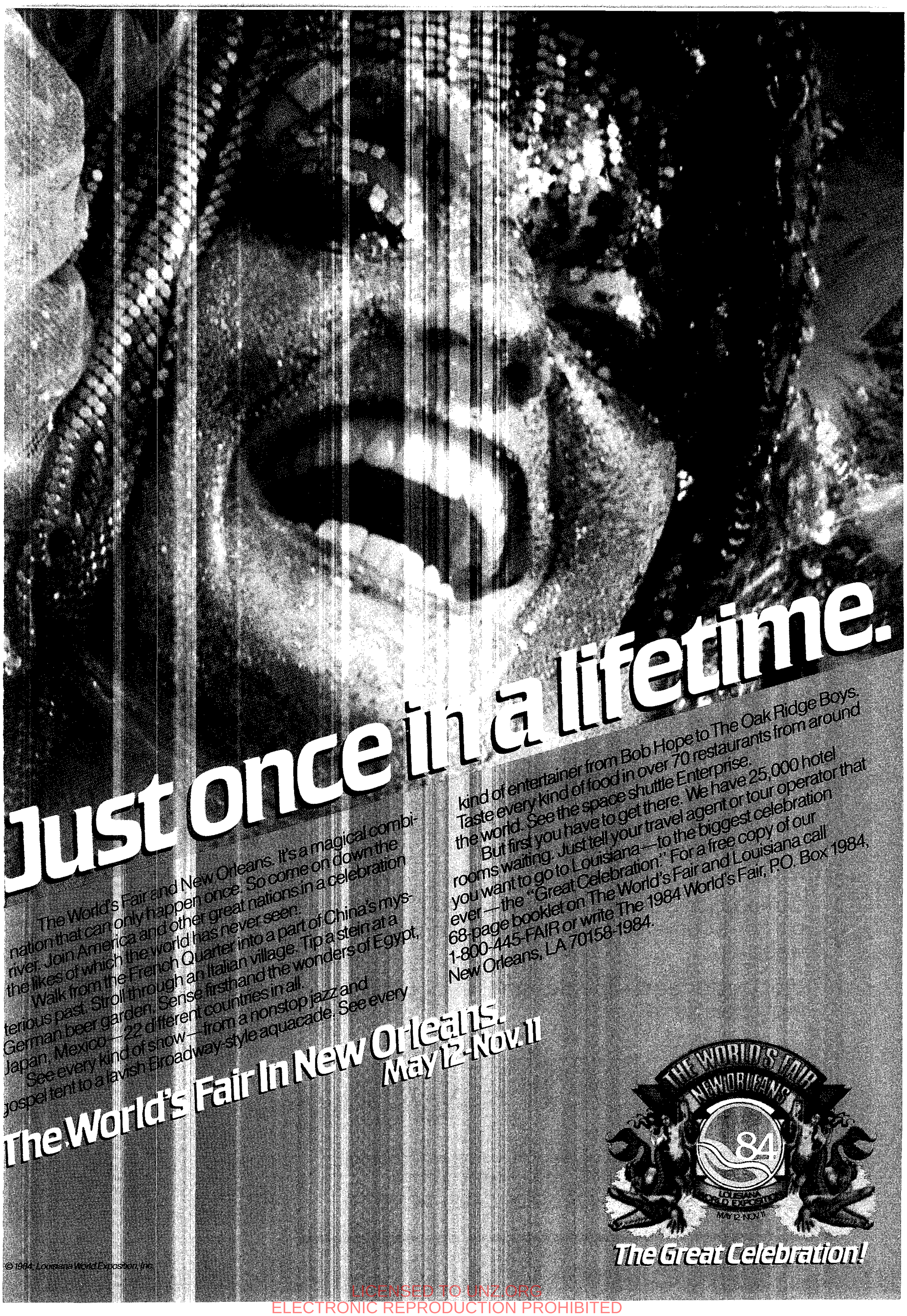
As for the menu—it's wildly cross-cultural, like a food bazaar staged by the P.T.A. at the United Nations School: a dash Moroccan, a bit Chinese, slightly French, timidly Thai, with some drugstore classics, a few nouvelle mumblings, and a strong Yiddish accent. At first glance, this scheme by consultant Barbara Kafka seems totally ridiculous. But look closer. There's something wonderful here for almost any appetite and temptations on the side no food lover can resist. Such as the roasted head of garlic ($2.25), frizzles of onions ($2.50), greasy but divine, and a peppery vegetable slaw ($3.25). These last two embellish what is the best hamburger I've eaten in a long time—a tender and luscious monster on a kaiser roll known as "Jerry's enormous hamburger" ($10).

Kretchmer, you see, likes simple food. His partners are more sophisticated. Happily, the menu is not a sulky compromise. It's a celebration of both possibilities. If only everything worked. Serving thin disks of black radish to scoop up chopped chicken liver ($4.75) is brilliant, but these giant chunks of liver seem a misguided gentrification without any soul. That raspberry bread pudding was a leaden lumpen that has been wisely abandoned. The kitchen simply is not yet up to the demands of the menu. At times pasta seems a bit sodden; at other times, too dry.

Among the more successful starters is a juicy sate of pork in a delicate peanut sauce with cucumber ($4). "Angel wings with angel hair" ($6.25) is Kafka having fun—by any other name, the wings are skate, here lightly floured and delicately cooked, arching over a mound of delicious angel-hair pasta. Plump mussels are piled in a tart and garlicky cream ($5.50). Oysters can be Belons ($7.50) or bluepoints ($5), served with "ginger-lime" or mignonnette sauce. Chicken soup with dill ($3.50) is rather good, salty, with a feather-light matzo ball. And $5.75 may seem greedy for onion soup, but this one is about two pounds of cheese to a pound of pumpernickel melted in a powerful broth, a meal in itself. Shredded chicken tossed with mushrooms and walnuts in soy dressing ($6.75) is hedged with intensely green, oversalted spinach. The Caesar salad ($3.75) is quite refined, not much bite, and the bitter greens are bitter indeed, though tossed with heavenly snips of sweet, smoky pork. A whole roasted artichoke ($4) is drab and fatigued.

Besides that perfection of hamburger, there is an aristocratic veal chop ($22), a monolithic cut, faintly pink at the heart, with a palette of mustards, baby beets, and slim string beans. Equally delicious is chicken served with pumpernickel painted with sweet-pepper butter

Photographed by Wolfgang Hoyt/ESTO.



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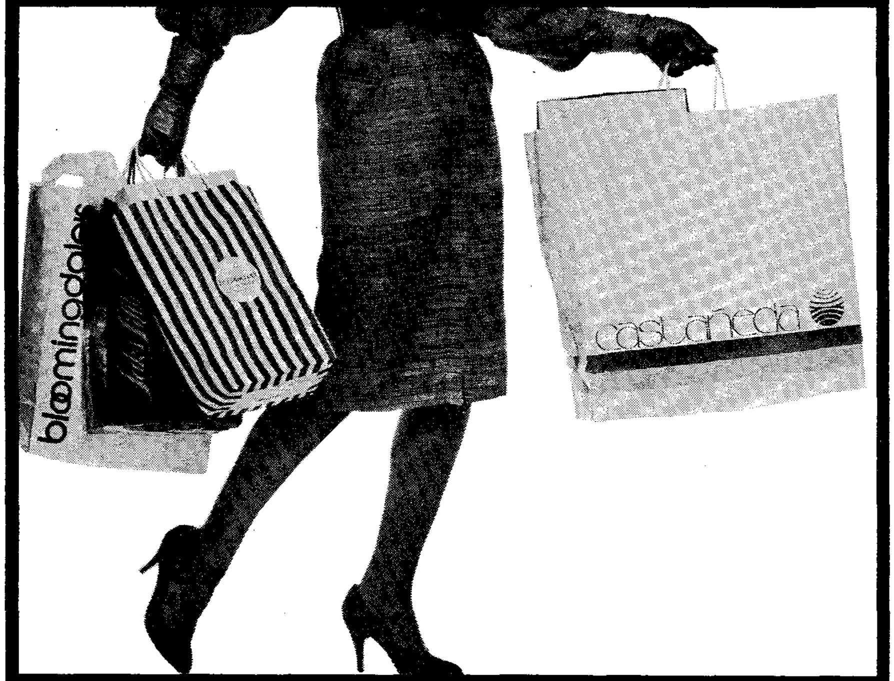

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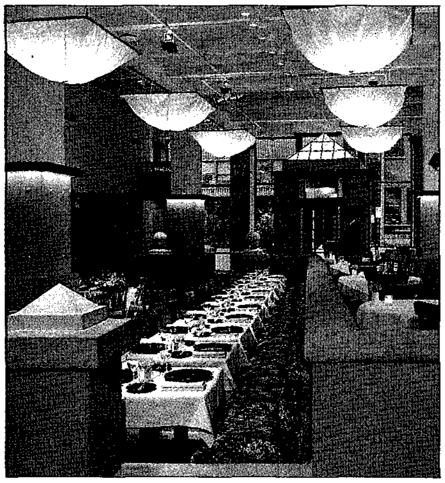
($8.50). Is it a mirage? An accident? The last time I encountered a chicken so moist and sweet, it came from the kitchen of a master chef. Every day there is a tagine ($14.50), a Moroccan stew named for the conical clay vessel it is baked and served in. It might be lamb or chicken with lemon and olives. The tagine sampled is a deliciously juicy chicken in tomato perfumed with cumin, coriander, and saffron. One night's special shad and shad roe ($18) are a bit rarer than necessary (well, we did say "rare") and flavorless. And the "messy linguine" ($15) is messy indeed—be ready to crack its delicate crawfish with your fingers. Alas, the linguine is dry. Deviled duck ($15.75) could be rarer and kickier with mustard, though the leg is tender and juicy.

"I'll bring you more butterscotch if you like," the waiter offers. Since a little discipline doesn't hurt now and then, I guess it's best that he didn't—because the sundae ($4) is irresistible. Puff pastry feuilleté will be bearing berries from now on ($4.75). Pear perfectly poached in wine ($4) sits in a pool of crème anglaise, with Zinfandel sauce on the side. Sorbets ($3.75) seem to vary. Raspberry is intense and smooth, pear with mint less successful. And maple-syrup-baked stuffed apple ($3.75) sounds more voluptuous than it turns out to be.

The wine list is brief but varied and full of good possibilities, including a flowery Chiroubles from Duboeuf ($10.50).

Now, only four weeks old, the Gotham is already filled with knowing Villagers and friends of the partners, politicians, and a parade of serious foodniks. Running a real-estate office by day and roaming the restaurant by night does not seem to exhaust Kretchmer and company. Listen to the host: "It's like going to a party every night."

Gotham Bar and Grill, 12 East 12th Street (620-4020), is open daily 11:30 to 2 a.m.; brunch menu on Sundays till 3:30 p.m. American Express, MasterCard, Visa. ■



Inner space: *Taking the long view.*

Movies/David Denby

ALL QUIET ON THE HOME FRONT

"...We feel we know the characters in *Swing Shift* at first glance, and the awful thing is that we are not wrong..."

Swing Shift, JONATHAN DEMME'S drama of life on the home front during World War II, has the smooth and graceful proportions of a Tommy Dorsey song or a beautiful wood-paneled Town & Country station wagon. This memory of the forties is very much like a classy forties artifact—lovely, but too placid. As the camera glides into the courtyard of a yellowish Southern California bungalow colony, or floats through an aircraft factory in which women in overalls, their hair tied in kerchiefs, wield rivet guns and wrenches, one feels a tingle of pleasure—the kind of pleasure possible only at the movies, when the look and tone of a period have been perfectly captured.

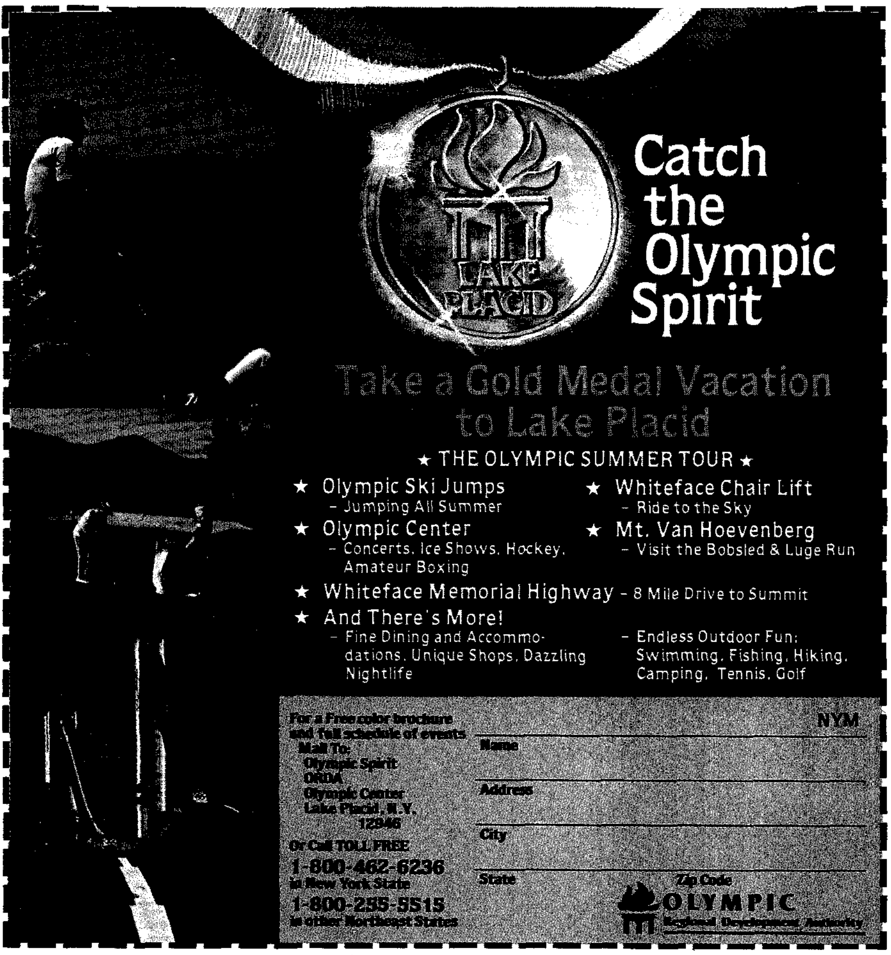
Tak Fujimoto's photography is slightly grainy, the colors a blend of soft pre-plastic tones—browns and pale greens and yellows; Patrick Williams's music, which plays through long stretches of the film (as in a forties picture) features a bluesy trumpet tune that stays in your head; and Demme adds little details that remind us that in the early years of the war the country was still pulling out of the Depression—in the shadowy background of a shot, a drunk lifts something in a brown paper bag to his lips, or an elderly couple, too poor to own a car, trudge down the street.

But even these touches, satisfying as they are, do little but complete the movie's harmonious tone. *Swing Shift* isn't boring, but nothing in it startles, nothing explodes. None of its moods have been driven deep enough—the whole movie plays in the middle range of feeling. The screenplay, ascribed to the nonexistent "Rob Morton" (Nancy Dowd, Robert Towne, and Bo Goldman put in time on the project), offers characters who are bland archetypes rather than people with quirks and dark corners. We feel we know them at first glance, and the awful thing is that we are not wrong. As Jack Walsh, an ordinary-Joe factory worker who enlists in the navy when Pearl Harbor is attacked, the volatile Ed Harris doesn't have a single moment, a single line that isn't functionally efficient in getting him from one place to another, from one large, square, central emotion to the next. Harris acts with his customary intensity, but he's got almost nothing to play. If only because she's constantly on-screen, Goldie Hawn, as Kay, Jack's wife, gets a little more texture into her performance, but Hawn, whose part is also under-written, overworks her mouth and eyes in the big dramatic scenes (in comedy she's as wonderful as ever).

Familiar figure: *Goldie Hawn as Kay on the job.*

Hawn makes Kay a very sweet woman—if only the writing had some individuality. Kay is that familiar figure of feminist morality tales, a woman completely defined by her husband ("What am I gonna do if I don't have you to do things for?" she asks, her eyes filling with tears as Jack ships out). Yet when she sees a newsreel exhorting women to work in factories, she heads without a second's hesitation for her local aircraft plant and signs up. Her next-door neighbor, Hazel (Christine Lahti), an aspiring singer with a mean tongue, also goes to the plant, and the two settle into a heroine-sidekick relationship that is half-forties movie, half-feminist paean to the glories of women's friendships. Even if she appears at times to be playing Ann Sheridan, Christine Lahti is splendid. A long-waisted beauty with sharply cut features, Lahti has an acid way with a line. Her Hazel, a tough-talking broad who nevertheless gets pushed around by men, carries the torch for a semi-articulate hardball named Biscuits Toohey (Fred Ward), and even though we never understand what Hazel sees in him, Lahti makes Hazel a ruefully appealing chip-on-the-shoulder loser.

At the plant, a handsome fellow worker, Lucky Lockhart (Kurt Russell), pursues Kay for months, shaking his head with a grin as she rejects him again and again. Kurt Russell is perfectly in period: He wears his hair short on the sides but high and curly on the top; he's got wire-framed specs, a square jaw, and the ready smile of a carefree American who is not too smart, not too sensitive (but nice enough), and always out for a good time. Russell is intensely likable, but his Lucky, like all the others, is a cipher. Kay resists and resists, and when she gives in at last, the heat that should have been developed from all this resistance just isn't there. This adulterous affair is just too clean—it needs some wildness, some desperation. When Jack Walsh returns from the war and the picture heads for a crisis, we don't much care who winds up with whom. How could we? Young people in the forties, pressed by war and patriotism, were no doubt different from us, but were they really so much simpler? Especially the adulterers, who broke wartime taboos? Like the recent *Racing With the Moon,*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Swing Shift partakes of the peculiar notion that the forties were a time of innocence. Surely there are plenty of survivors around who might have told the filmmakers that this wasn't so.

Jonathan Demme, the director of *Handle With Care* and *Melvin and Howard*, loathes melodrama and glib clichés, but he suffers from a weakness that, in a director, often accompanies good taste—Demme lacks a killer's instinct; he can't find the dramatic core of his material and expand it. In *Swing Shift*, one appreciates his lightness of touch more than anything else. For instance, when the women enter the aircraft factory, Demme doesn't lean too hard on the male workers' discomfort. Addressing the women, a blank-faced foreman says, "Riveting is well suited to you gals because women are used to repetitive tasks." But the man speaks in a drone, without malice. His condescension is so complete it's unconscious.

At first the women fumble at the equipment and allow the men to push them around, but their desire to perform and their pleasure in competence soon take over, and Demme doesn't lean on *that* too heavily either. At the end of the first day, after everyone else has gone home, Goldie Hawn stares at her piece of wing with the concentration of a beaver building a dam, but it's only a single shot—it isn't built into a triumph. She attains competence; she doesn't become an American Stakhanovite. The women are still women, which is part of the picture's charm. When a young marine arrives at the plant to tell one of the women that her husband has died overseas, the boy is so abashed by her terror of what he is about to say that he never actually speaks the words, and finally the woman falls into his arms. This is one emotionally powerful moment in the movie, and it has a purer anguish than such scenes had in movies made in the early forties, when filmmakers were unwilling to frighten audiences with the sufferings of war.

That moment aside, everything else in *Swing Shift* feels pre-digested. We seem to have heard about all this, encountered these problems, these pleasures, and these people before—in old feature films, in recent documentaries like *Rosie the Riveter*, in feminist histories and journalism. The excited young couples fox-trot in hotel ballrooms; the planes turned out by the factory fly overhead in formation. *Swing Shift* is so smooth that its various moods collapse, in memory, into the merely pictorial. It offers a *Life*-magazine view of the home front, with adultery added—but the adultery is so unimpassioned that it might have come from *Life*, too.

Sugar Cane Alley, SET IN MARTINIQUE, in 1931, has been shot in faded brownish color that is meant to convey the feeling of old, tinted prints—a mistake, I think, for a movie trying to capture the life of an island in the Caribbean, where strong, bright colors are bound to be part of anyone's experience and memory. There are other mistakes as well. The director, Euzhan Palcy, has set a scene—impoverished sugarcane workers and their children, living in dirt-floor shacks— that made me fear the film would be an exercise in virtuous ethnographic piety.

But then Miss Palcy, who was born in Martinique but now lives in Paris, begins to pull a good story out of the crowded, noisy atmosphere. The hero, José (Garry Cadenat), is an eleven-year-old orphan in the care of his grandmother (Darling Legitimus), a cunning old woman determined to get José the education that would take him out of the sugarcane fields forever. After the opening scenes, the movie is told entirely from the boy's point of view. Now the scenes are sharply focused: How does a bright, proud boy find his way? Which of the adults—many of them embittered or duplicitous—should he trust, and which should he avoid? Garry Cadenat is an enchantingly lively and bright-eyed kid, and I loved watching him dance around the squat, slow-moving Darling Legitimus. (What a magnificent name! She might be the star of an Andy Warhol version of *The Decline and Fall of the Roman Empire.*) Based on an autobiographical novel by Joseph Zobel, *Sugar Cane Alley* is both a chronicle of a writer's struggle to master language and a portrait of an entire community's passage from the mental habits imposed by slavery to something like liberation.

HITCHCOCK'S 1955 VERSION OF **The Man Who Knew Too Much,** invariably dismissed as a minor work in the master's canon, has been reissued in beautiful new prints, and this "minor" film is so much better than any new movie that one feels both elated and dismayed. Yes, this version is slower and heavier than the one Hitchcock made in 1934, but the director and his extraordinary screenwriter of this period, John Michael Hayes, are hardly wasting time. The elaborate early scenes, which establish the discomfort of James Stewart and Doris Day as tourists in Marrakesh, set us up for their confusion when disaster strikes. And the neurotic conflicts in that marriage make the crisis that much more wrenching. Can critics really have written that Hitchcock lacked "heart"? A scene in which Stewart (a doctor) sedates the excitable Doris Day (a retired entertainer) before telling her that their little boy has been kidnapped features the most excruciating mixture of cruelty and kindness that I can recall. A great movie. ■

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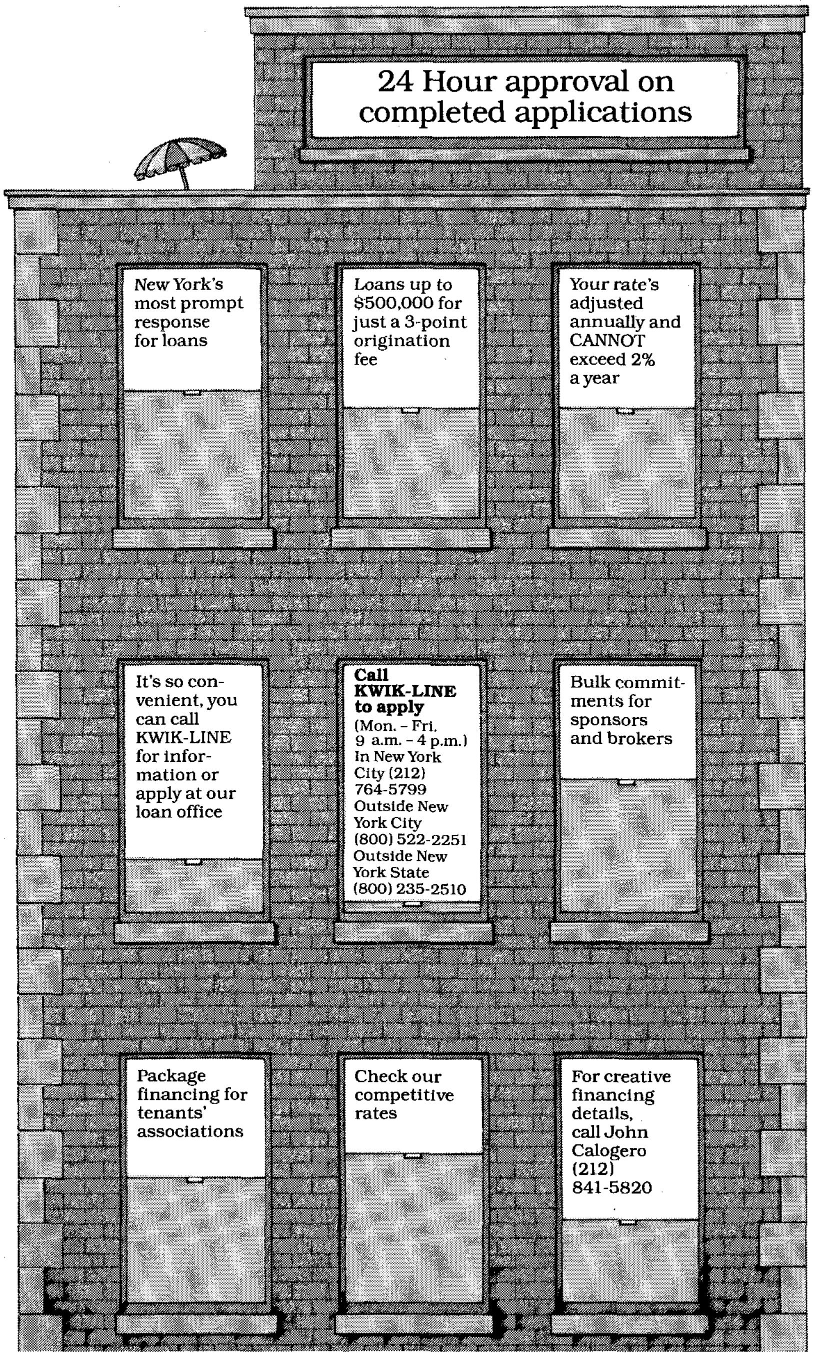

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FROM VEGAS WITH LOVE

"...Shirley MacLaine looks good, sings amiably, hams demurely, and convinces us she's still a Broadway gypsy at heart..."

Gypsy in her soul: *Shirley MacLaine, Big Apple–polishing at the Gershwin.*

YOU CAN TAKE A GIRL OUT OF VEGAS, but you can't take Vegas out of her show. **Shirley MacLaine on Broadway** exudes Las Vegas (where it originated) through every pore, and since it is mostly pores, that is a lot of exuding. It has original music and lyrics by Marvin Hamlisch and Christopher Adler, additional material by Larry Grossman and Buz Kohan, and some golden oldies in Hamlisch arrangements; but as it issues from a 26-piece orchestra under Jack French, it all sounds alike: not offensive or amateurish, certainly, only slick and soulless. Two male and two female dancers of no particular distinction set the scene, and then Shirley breaks like the dawn, red from bangs to toes, ogles the audience, and utters her first word, "Now," as if it contained a vestigial y—"N(y)ow."

She looks good, moves very well for a woman of her not-so-advanced age, and hams demurely. She gives us scenes or songs from several of her 39 movies, all of them easily as good as *Terms of Endearment*, from which she does her big, dramatic plea for painkillers for her daughter; in this setting, it comes across pretty specious. She sings quite amiably, though with enough amplification to make a mouse roar, and moves proficiently through Alan Johnson's dance numbers. Rather lame, however, is a long survey of the styles of choreographers she has worked with, which neither captures their essence nor parodies their foibles, and which sets up Bob Fosse and Michael Kidd as mere way stations to the greatness of Mr. Johnson. Another number, in which she sings Harold Arlen while the orchestra insists on playing Gershwin, is similarly lackluster. A few would-be comic reminiscences of her Hollywood career are as pedestrian as that career itself.

We get a good deal of Big Apple–polishing, of buttering up the wonderful New York audiences, particularly this one, compliments to her dancers and musicians, and an especially moving tribute to herself. Amid generous reminders of her work on stage, screen, TV, in comedy and drama, and also of her writing and travels, we are assured that at heart she is still just a Broadway gypsy. Though I am not sure whether I am supposed to, I believe it, I really do. We also get an introduction about a visit to a fabled lama high in the Himalayas, who, questioned by Shirley on matters ontological and eschatological, answers by singing (through Shirley's mouth) a version of "Life Is Just a Bowl of Cherries" with new lyrics that kid her belief in metempsychosis and contain such lines as "Your body may be kaput,/ But your soul goes on" and "So don't yell at your son,/ 'Cause the next time round he may be your dad."

But all this is good karma compared to the lengthy introduction for a fellow whom Miss MacLaine describes in encomiastic terms, "and, on top of that, I'm actually sleeping with him," whereupon she brings on her Oscar, or a facsimile, and proceeds to handle him, shall we say, suggestively? "You think this is too self-congratulatory?" she asks, batting her sincere eyelashes. "I guess I did deserve it. Just because I can lift it up." The trouble with these jokey deflations (and there are many of them) is that they never sound as convincing as the buildups. As the sun sets, red and fluffy, on Miss MacLaine's forehead, we leave the Gershwin Theater secure in our knowledge that God is in his heaven, Oscar in a warm bed, and the Academy of Motion Picture Arts and Sciences in its customary state of purblindness.

IN HIS ESSAY "THE METAMORPHOSIS OF Memory," A. R. Braunmuller writes concerning *Betrayal*, "[Harold] Pinter has maneuvered us from knowledge to ignorance. . . . We see how little we know." I am willing to learn about universal ignorance—or even about my own—but only from a writer whose knowledge about things, including ignorance, I trust. On the renewed evidence of **Other Places**, the Pinter triple bill at the Manhattan Theatre Club, I conclude that Pinter himself is too ignorant about the human condition to make me see anything about it—even how little we know.

In *Victoria Station*, the first playlet, a taxi dispatcher is radioing one of his cabbies to pick up a fare at Victoria Station. The driver behaves weirdly: He barely responds, doesn't know where he or Victoria Station is, won't budge from his spot, and claims total love for a female fare asleep on his backseat, who may or may not be there. The dispatcher gets increasingly exasperated, but, in the end, is drawn into a kind of vehicular *folie à deux*. Wait a moment, though. What does it mean when this driver assures the dispatcher that the others are not to be counted on, and when, indeed, no other driver responds to the radio

Photograph by Martha Swope.

summons? Who is crazy here? The whole world, perhaps? Have we been, once again, maneuvered into a state of ignorance? Very well, but what kind? An honest, well-earned one, an ignorance that at least helps us feel something about the *condition humaine,* or just manipulation, a bit of "I myself don't know what it means, but I'll make sure it is a fertile enough Rorschach blot to make the suckers come up with their own exegeses—maybe even that it is about God dreaming man while man dreams God. In any case, never explain, never apologize, never stop laughing all the way to the bank," as Pinter might say. I say it's spinach, and the hell with it.

Next comes *One for the Road,* about Nicolas, a vicious but smooth interrogator in an unnamed totalitarian state, who plays a hideous game of mental torture with three political prisoners successively: a man, his wife, and their small son. What we see is mostly psychological torture, albeit unconscionably cruel; yet we see and especially hear enough to envision the most terrifying physical tortures as well. The child will be killed, the man released as a physical and mental wreck, and the woman kept on as much longer as it amuses Nicolas and other jailers to keep raping and beating her. Now, this is a tremendous theme—arguably the most tremendous there is—and any writer who accosts it is morally bound to treat it with authenticity, insight, respect, and compassion, or else leave it alone.

The way Pinter handles it, it makes neither political nor psychological sense. It is just horrific wallowing in Nicolas's nastiness, cleverness, and power, while the victims—except for near-mute, dogged courage—are given no real personalities, no chance to be anything but pathetic ciphers. As a result, Nicolas, who claims to be god-fearing and a patriot, is the only one with dimensions, however obtuse, opportunistic, and evil he may be under the surface cleverness; at least he has some diabolic stature, which makes him dramatically more interesting and superior. But there is no insight afforded us into him, either; all we get is a mean-spirited high-school student's idea of despotism and torture, a gloating, weltering sense of absolute physical, mental, and sexual power—reveling without revelation. The play remains self-indulgent and exploitative, and needlessly, unjustifiedly ugly. It might be argued that nearly all of Pinter's plays are about domination, humiliation of others, sadism gussied up in quasi-philosophical glad rags, but that here, at last, is Pinter as he nakedly is. I've no room to develop this thesis, but do *you* think about it!

Lastly, there is *A Kind of Alaska,* about a woman who, having contracted sleeping sickness in her mid-teens, is brought back to consciousness 29 years later with a new drug. The play is based on Dr. Oliver Sacks's book *Awakenings,* but as far as encephalitis lethargica and its cure by L-Dopa go, last season's undistinguished *Sand Dancing,* also based on the Sacks book, had more and better to say. Pinter's heroine is not even credible, with her adult vocabulary and ideas from a however brilliant but apocopated teen-ager. Of course, Pinter's concerns are not clinical but existential: What can the awakening of Sleeping Beauty, with or without a prince, tell us about life? Well, the Master of Ignorance seems to have gotten what few telling details he has from Dr. Sacks; for the rest, it is his usual obfuscation about the identities and relationships of the persons surrounding the patient, and then nothing. Dianne Wiest begins well as the woman, but ends up overdoing things, perhaps as overcompensation for not enough to work with. Once again a big subject has been not so much tackled as tripped up and left to lie there. Is there such a thing as encephalitis dramatica?

MURRAY SCHISGAL'S PLAY *Luv* HAS resurfaced as the musical **Love,** but a weed by any spelling smells just as fishy. Of

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Luv, I wrote back then: "Whoever likes his Beckett in bobby sox, his Ionesco on a bagel with lox, may relish this occasionally funny and largely insipid lampoon," which is about how very intelligent, even intellectual, upwardly mobile Jewish New Yorkers make themselves miserable in love, marriage, and life. But, as I endeavored to show, "Schisgal is not quite up to what he is trying to poke fun at," and the characters are mostly excuses for an indiscriminate collection of gags, from a few that are good to many that are merely desperate or rancid.

Jeffrey Sweet's book seems to be mainly a trimming job to make room for the songs, and attests to efficiency with scissors and paste. But the intimate musical—no production numbers, no real dancing, nothing much to distract the attention—places a huge burden on score and cast, and these do not rise to the occasion. Howard Marren's tunes are derivative, which is only damaging, but also rather tuneless, which is pretty deadly. There is one exception, the not very original but delightful "If Harry Weren't Here." The lyrics, by Susan Birkenhead, are mainly competent but rather formulaic. Thus she relies heavily on the incongruous juxtaposition or loony list, as in"I believe in marriage,/ In all its aches and pains,/ Coffee grounds and stains" or "Her charms disappear/ Like your sex life, your dreams, and your cash." Sometimes the ideas are good, but the formulations poor, as in "I'd move a mountain for you/ Backward, so as not to bore you," where "bore" is better for rhyme than for reason.

Stephen Vinovich and, especially, Nathan Lane are adequate, but more is needed; Judy Kaye is a disaster. She can belt out a song in a large, unlovely voice (which sounds better on the rare occasions she does not force it), but she is otherwise charmless and graceless, combining the less appealing aspects of Bella Abzug and Betty Friedan. Larry Fuller's staging is crammed with slightly stale clevernesses, and Kevin Rupnik's set and costumes are alike dismal. You'll recall that the characters practice unsuccessful murder and suicide on Brooklyn Bridge—an object I'm even less inclined to buy from Mr. Rupnik than from anybody else.

I REGRET THE RAPID CLOSING OF HARRY Kondoleon's **The Vampires,** a flawed but original, often very funny but somewhat disorganized metaphysical farce, which might have profited from not being directed by its author. This was an unusually handsome production with some good acting, and the set by Adrienne Lobel was one of the best I've seen. That one character is a drama critic who may also be a vampire does not prejudice me in the play's favor. ▬

Television/John Leonard

COSTUME WITHOUT DRAMA

"...The script of *Nancy Astor* is skillful; Lisa Harrow is splendid. Still, eight hours is a lot of hats and horses..."

VISCOUNT WALDORF ASTOR—BY MOST accounts, a rather sweet man even if he was John Jacob Astor's great-great-grandson—explained to a women's group at dinner in December 1944, "When I married Nancy, I hitched my wagon to a star, and when I got into the House of Commons in 1910, I found that I had hitched my wagon to a shooting star. In 1919 when she got into the House, I found that I had hitched my wagon to a sort of V-2 rocket."

Perhaps you had to have been her husband to appreciate the fireworks. I am less than dazzled by her television story, in spite of a dynamite performance by Lisa Harrow. We won't be finished with **Nancy Astor** (Sundays; 9 P.M.; PBS) until June. By then you, too, may be wondering why the BBC devoted eight long hours to her. In fact, the BBC devoted nine long hours, but the new *Masterpiece Theatre* mini-series has been trimmed to eight for American eyes. Even so, eight hours is a lot of hats, horses, and umbrellas. Nancy had many more hats than she had ideas, and spent more time around horses than Catherine the Great, and I don't know what to say about the ubiquitous umbrellas. Raised against the sun, against the rain, maybe they are meant to symbolize appeasement.

The first few minutes: *Pierce Brosnan and Lisa Harrow begin their ill-fated marriage.*

But the BBC, like the British tabloids, adores aristocrats. Their houses are big, and their servants are cute, and, when they aren't eating immense amounts of overcooked food, they stand around on their broad, rolled lawns like croquet hoops waiting for history to pop through the holes in their heads.

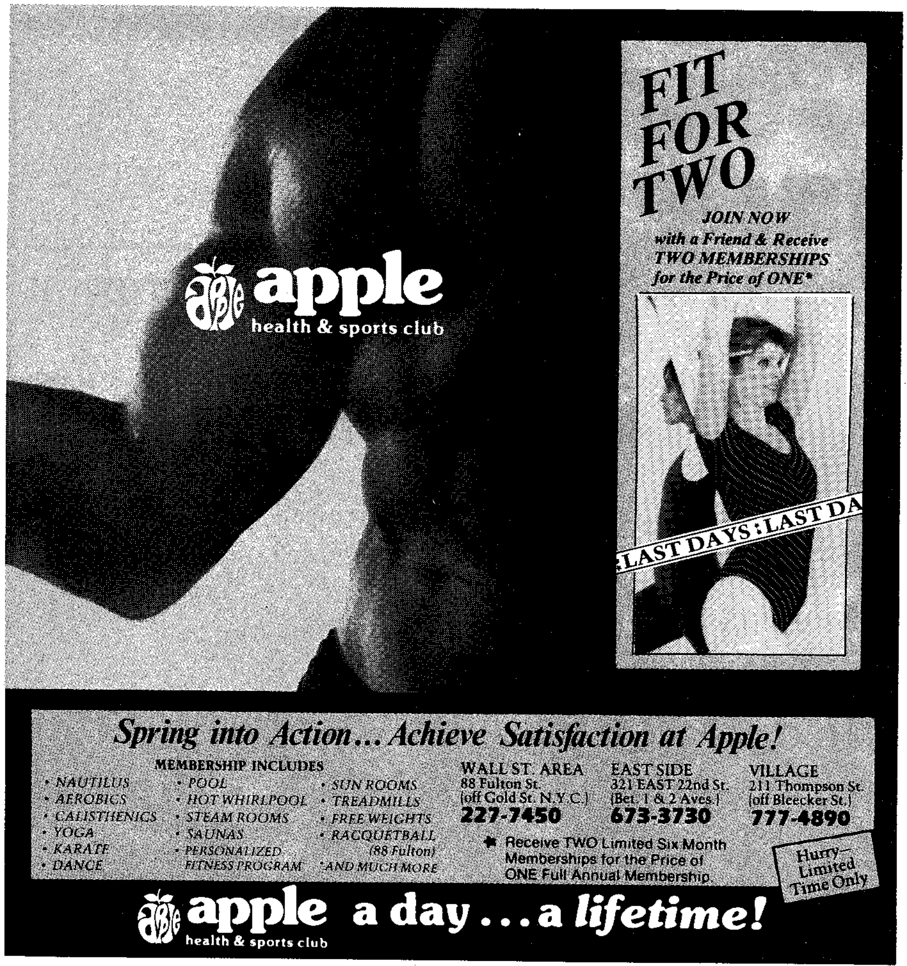
If, *mirabile dictu,* the aristocrat happens to be not only female but also an American; if she was born in Virginia in 1879, the spirited daughter of a defeated Confederacy, and traumatized by missionaries at age eleven; if she was married, briefly and hysterically, to a Harvard-educated Boston Brahmin, Robert Gould Shaw, who played polo, womanized, and drank too much; and if, after a divorce and a grand tour, she settled down for the next 50 years with the rich, hapless, and Oxford-educated Waldorf, at stately Cliveden, and became the first woman ever officially to agitate in the House of Commons—well, then, you can imagine the production values, and so did the BBC. *Nancy Astor* is duck meat for the eyes, rich almost to the retching point, with crisp skin and enough subcutaneous fat to float the *Golden Hind.* But please, sir, may we have some more meaning?

Nancy was a character and an exhibitionist. (At age 75, at a children's party, she turned a cartwheel.) She was a tireless goad. (Poor Waldorf was shamed into politics when she said, "The only Astor who ever did anything worthwhile was the one who shot skunks.") She was, occasionally, witty. (Asked by a reporter how it felt to be married to a multimillionaire, she replied, "The first few minutes are the worst.") She could be, memorably, outwitted. (To Churchill, she said, "Winston, if I were married to you, I'd put poison in your coffee." To which he responded, "Nancy, if you were my wife, I'd drink it.") She had the courage of her promiscuous opinions. (In Russia, she lectured Stalin on how children ought to be taught. At home, at Cliveden, when Waldorf had a bad heart, she refused to allow him to consult a doctor, because she had converted, passionately, to Christian Science.) And she insisted on having the last word. (When her children gathered at her final illness, she wanted to know, "Am I dying or is this my birthday?")

Nancy also had other opinions. She hated sex—"acting like animals"—as much as she hated alcohol and cigarettes. Nor did she care for Catholics and Jews. Although her friends included T. E. Lawrence, who taught her to ride a motorcycle, and George Bernard Shaw, who accompanied her to the Soviet Union, she seems to have confined her reading to Mary Baker Eddy and Rudyard Kipling. On the most important issue she had to face during her entire career in politics—whether England ought to do something to stop Hitler—she was completely, busily, noisily wrong, even after Czechoslovakia. At Cliveden, one simply wasn't beastly to the Germans, which is why Charles Lindbergh liked so much to spend his weekends there.

Of course, she favored women's rights, although the more radical feminists were never invited to Cliveden, unlike Joachim von Ribbentrop. And she was kind to other people's children,

Photograph by Donal Holway.



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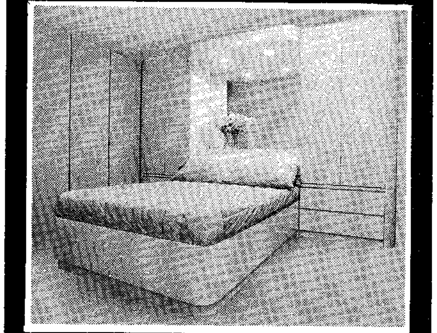

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while neglecting her own. And she was a favored Tory in the slums of Plymouth, even if her favorite cause was Temperance. (The BBC loves noblesse oblige.) And she was buried as she had wished, "wrapped in a confederate flag." (The BBC loves dottiness.) And she must have been beautiful. (BBC especially loves the Sargent portrait of her, in which, for once, she wasn't wearing a hat.)

The novelist and screenwriter Derek Marlowe is responsible for all eight hours of *Nancy Astor* and has done a solid, skillful job. The liberties he takes with the historical record seem to me minor, although surviving Astor children have complained. Those children ought to keep their mouths shut. Like Nancy's affectionate biographer, Christopher Sykes, Marlowe is willing to excuse almost all of her sins against political intelligence and domestic decency. Like Sykes, he finds "contradictions" of character where most of us would see muddleheadedness. Richard Stroud directs with the measured, beveled, waltzlike flair we have come to expect from the BBC when the BBC is doing what it does best, about which more in a minute.

What splendid acting in a dubious cause! Lisa Harrow is asked to handle Nancy's intractables from age 17 (tomboy) to 75 (dowager). In doing so, she manages to suggest, as if by revolving door, Katharine Hepburn, Glenda Jackson, Maggie Smith, and—I am serious—Nanette Fabray. I haven't admired an actress and disliked a character so much since Fleur in *The Forsythe Saga*. The other members of a fine cast must brush like cats at the hem of her skirt. That Pierce Brosnan, as Robert Gould Shaw, is particularly good should come as a surprise only to those who haven't watched him every week on NBC's *Remington Steele*. As Bobbie Shaw, tortured, alcoholic, and homosexual, Nigel Havers is superb, even if one wishes this role were retired from the BBC's repertoire of wet decadents. James Fox as Waldorf, Lisa Hilboldt as Nancy's sister, Phyllis, Julian Glover as Lord Revelstoke, and David Warner as Philip Kerr could not be bettered. They are, however, if not cats, then moons in Harrow's extraordinary light, poised in her pull.

Now, what does the BBC do best? What the BBC does best is to forgive the British ruling class, left and right, far too easily. The "Cliveden set" may not have been pro-Nazi conspirators, but they did articulate, for an influential decade, the rationale for appeasement, and not only in their drawing rooms but in both houses of Parliament and in both family newspapers. Let's not forget that Waldorf owned the *Observer*, and his brother owned the *Times*, and they ought to have felt rotten about themselves, and so should the BBC. ■

Dance/Tobi Tobias

FAREWELL, MY LOVELY

"...The Royal Winnipeg Ballet's necrophilic *Giselle* and its fragile heroine stood out in a below-standard repertory..."

THE BEST ROMANCES ARE THWARTED ones, at least in popular mythology. The barriers to fulfillment are such that the period of ardent yearning after the beloved—perhaps the most delicious aspect of the business—is prolonged almost indefinitely. The obstacles themselves will vary, from a pedestrian she's-married-to-someone-else, which does very nicely in strict societies, to the morbid situations that titillated nineteenth-century fancies: consumptive heroines and ladies even farther removed from this mortal coil—the sylphs and wilis of the Romantic ballet. In *Giselle,* recently seen at the Brooklyn Academy of Music in a particularly necrophilic production by the **Royal Winnipeg Ballet,** the sweet peasant lass of the first act slips from her lover's grasp into death, which seems to make her all the more desirable to him in the ghostly graveyard act.

Evelyn Hart, the Canadian company's leading lady, is built for this twilight world, with her attenuated limbs, delicately arched feet, and a slenderness just this side of anorexia. She affected a wraithlike makeup with bloodless lips, and wore such soft pointe shoes that her footfalls were inaudible. So strong was the image of a creature resurrected from the tomb that, when she finally sank back into her grave, you could almost feel the swampiness of the earth.

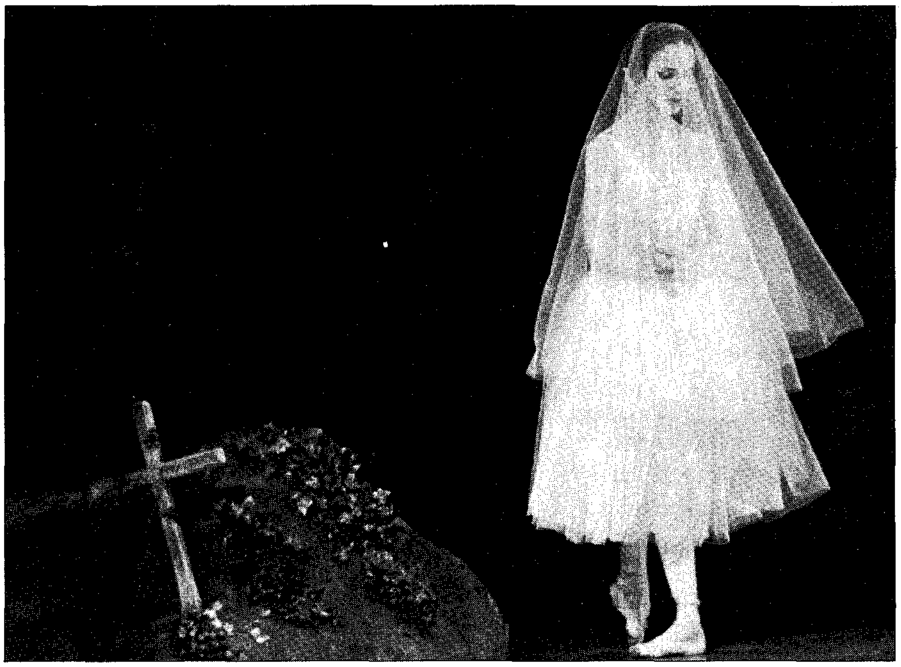
Hart's dancing style reinforced this effect. All energetic amd impetuous motion was leeched from the choreography until it looked like a series of vignettes taken from lithographs of yesteryear's ballerinas, who hovered over the earth on impossibly arrowing points, arms drooping picturesquely. Fragility and melancholy were the qualities Hart cultivated, and, without much help from her Albrecht (Henny Jurriens, an able but rather expressionless fellow), she made the second act one long good-bye, an essay on the painful sweetness of loving only to part. It was a performance that was contrived at times, yet evocative.

The Winnipeg dancers as a group are nicely schooled, with an emphasis on clear leg- and footwork. There is, perhaps, an overemphasis on correctness, a virtue they practice to a fault. Their torsos, for example, are as erect as an Annapolis cadet's, but they are tense in the shoulder girdle, just where a dancer wants to look open, mobile, and thus generous. When they move, their intentions are always clear and their execution nearly always up to those intentions, but they rarely dare to do more than they can bring off safely and tidily, so part of the excitement of watching live dancing is missing when one watches them. Julie Whittaker, an ill-proportioned but dramatically intense dancer, who goes in for more impetuous phrasing, is a *rara avis* among them. Unfortunately, she seems to have been encouraged to exaggerate her "type" to the point of eccentricity.

There are a number of pleasant soloists in the company: the fluid Susan Bennet and the warm, modest Patti Caplette among the women, John Kaminski the freshest and most exciting of the men. All of them deserve better repertory than was provided on the program that alternated with the *Giselle.* It contained a negligible Chopin-in-chiffon duet by Rudi van Dantzig; a dry, witless Balanchine anatomization by John Cranko; and a grope-and-swirl Kylián imitation by Nils Christe—the latter two unconscionably long. The Canadian choreographer Brian Macdonald weighed in with a coarse spoof of Russian ballet, but still the booby prize went to Vicente Nebrada's *Lento a Tempo e Appassionato—The Joy of Sex* sentimentalized and rendered as a piano ballet. You might call the Nebrada a trash classic. Companies adopt it because it arouses audiences with unformed taste to fever pitch. We've had it twice at BAM this season, first with the Pacific Northwest Ballet. There ought to be insurance you can buy against this sort of thing.

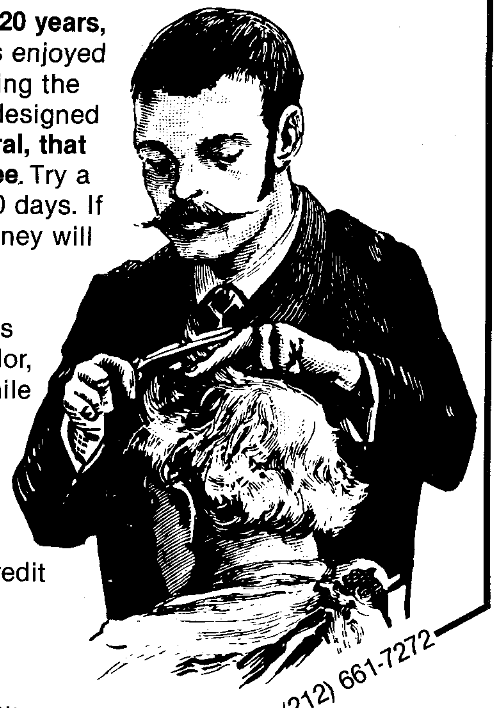
IF I READ IT RIGHT, ELIOT FELD'S *Adieu,* one of two new pieces created for the **Feld Ballet**'s current engagement at the Joyce Theater, is a requiem to lost love, the villain being death. As pianist and soprano launch into a group of poignant Hugo Wolf songs, we see Donlin Foreman, borrowed from the Graham company, wrapped in a cape that is as heavy as a tarpaulin and the color of stone. As if by magic, he is lifted into the air, horizontal like a medieval king in effigy on his tomb. Then, from its capacious folds, the fabric spews out Judith Denman, melancholy in lavender ruffles, as well as a small, baby-faced pair, Joan Tsao and Michael Schumacher, dressed in loose white pajamas.

As every good dance fan knows, there is no cape-attended choreography with-



One long good-bye: *Evelyn Hart as the ghostly Giselle, with the Winnipeg company.*

Photograph by Beatriz Schiller.



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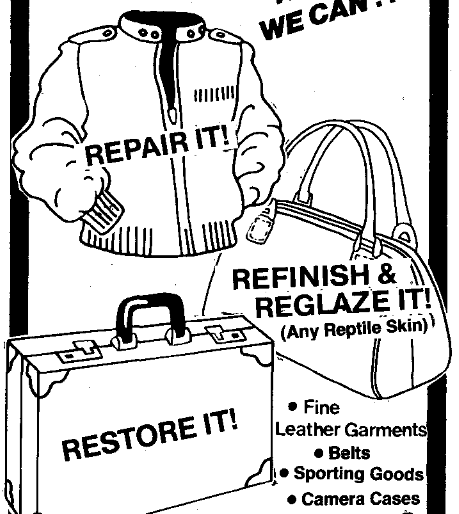
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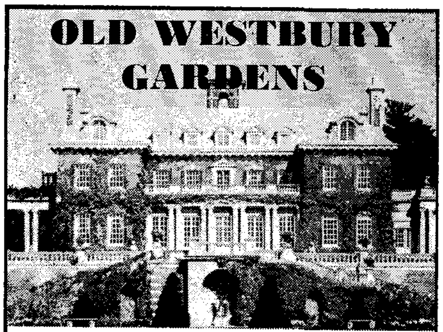

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out symbolism. The pajamaed duo, with their light, quick movement, seem to represent a relationship in its springtime budding. Denman and Foreman, in their duets, are graver and more mature. The cape, I am afraid, gets a bit above itself and becomes a kind of fifth character in the proceedings. Folded, it is a conveyance in which one dancer can be pulled by another or in which the young pair can rock together, like children in a playground "boat." Inevitably it becomes a bed, in which the adult couple lie in passionate embrace; then, abruptly, a curtain separating these lovers; lastly, the man's shroud, with the mourning woman lying on top of the still, swathed body, clasping it to her for the last time.

Helped by Wolf's songs, the feeling runs deep in this ballet, but the devices are as much at odds with it as they are enhancements. At times, that busy cape looks like a send-up of Mother Martha, unfurler without peer of portentous fabric. When you look past the symbolism, the movement is not intrinsically interesting. The young pair say their piece in lovely, sprightly style, quite early on, then just hang around peering at their elders. The choreography for Foreman and Denman is suitably heavy and sweet, but it goes on and on without getting anywhere. And there is neither the individualization in these roles that would suggest character, nor the strength that makes convincing archetypes. As happens so often with Feld, you come away wondering why his evident gifts don't lead to more satisfying results.

I can't say any better for his other new entry, *The Jig Is Up,* in which Irish folk meets SoHo punk, to music by John Cunningham and the Bothy Band. The choreography often seems to be no more than a vehicle for Willa Kim's costumes—the eccentric layerings of rags dancers favor in the practice room, here rendered in chic gray and black with accents of raw color. The passages for the ensemble of fifteen have the geometric patterning of country dancing and much of the footwork has the light, quirky rhythm of the jig, while the savage, pulsing movement for the upper body borrows from contemporary disco and street dancing. Any two minutes of this stuff might be engaging; when it is drawn out well beyond that limit, the eyes glaze over. The solos, duet, and trio that punctuate the group work are competent—Feld's craft never deserts him—but predictable. Jennifer Grissette and David Lukcso enjoy an untroubled love; Cheryl Jones mourns a lost one; Catherine Ulissey is pert with two hulking thugs; Gloria Brisbin lashes the space with her mane of golden hair. As in most of the Feld repertory, the performers are terrific. No problem there. ■

SALES & BARGAINS

ƷY LEONORE FLEISCHER

Spring Planting

ARTHLY DELIGHTS HAS MOVED FROM taten Island to New Jersey, changed its ame, and added to its stock. New items ıclude: baskets, red cedar or ceramic lanters, and silk flowers, now 50 perent off retail. They still sell a huge ssortment of Italian terra-cotta pots, ubs, urns, and window boxes (most of hem seconds), now 40–50 percent off etail (a 4-in. pot now costs 20 cents; arge urns, retail $1,000, now $500). ʼash-and-carry only; all sales final. *ırchetique/Earthly Delights, 901 Murray ʼd., East Hanover, N.J. (201-887-7375); ʼat. 9 a.m.–5 p.m. By car: Take N. J. Tpk. o Exit 15 west, then I-280 west for about ifteen miles to the Eisenhower Pkwy. Chatham) exit, turn right at first traffic ight (Eagle Rock Rd.), follow to the end, urn left at light (Ridgedale Ave.), follow ›ast cemetery, turn left onto Murray Rd., urn into parking lot between third and ourth warehouse; Archetique/Earthly Delights is in fourth warehouse. Sale 4/28 ınd 5/5 only.*

Brass

THIS LITTLE STORE IS CRAMMED WITH brass at greatly reduced prices. A few examples: set of three brass planters, was $65, now $25; two gooseneck table lamps, were $38 each, now $19; a selection of menorahs, were $20–$100, now $12–$60; large-wheel tea cart, was $900, now $250; étagère with four glass shelves and solid-brass tubing and trim, was $1,150, now $450; brass pedestal with 15-in.-diameter round marble top, was $75, now $45; solid-brass two-drawer trunk, with decorative rivets, was $790, now $400. Also, coffee tables, end tables, stacking tables, and much more. Delivery available at additional cost. Checks accepted, no credit cards; all sales final. *Brass by Ben Karpen, 212 East 51st St. (755-3450); Mon.–Fri. 9:30 a.m.–5:30 p.m. and Sat. 10 a.m.–4 p.m.; while stock lasts.*

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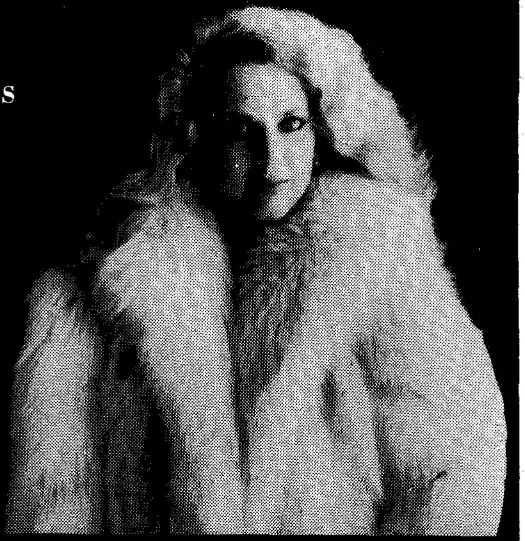

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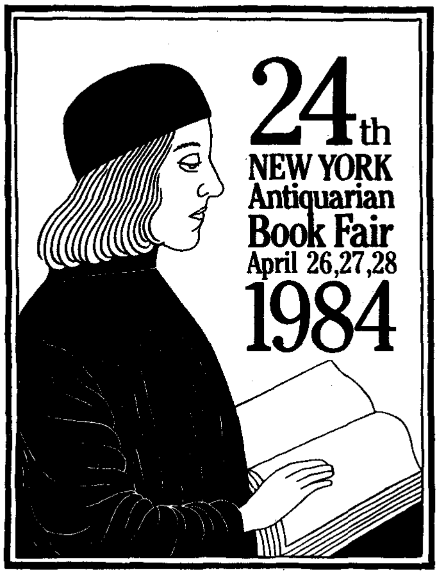
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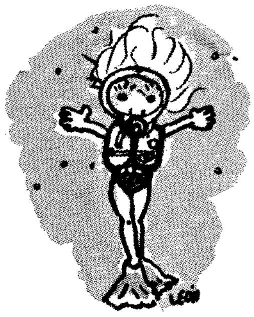

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Jewelry

PERFECT FOR MOTHER'S DAY AND SPRIN weddings is this jewelry sale, including 14K ring with diamond-pavé triangle and turquoise center, was $175, no $125; ruby-and-diamond ring with 14 "wave" setting, was $600, now $300 faceted-green-tourmaline ring wit diamond X's in 14K setting, was $200 now $125; carved-coral-tulip drop earrings with pearl accent, on 14K wires were $75, now $40; crystal-and-amethys earrings on 14K wires, were $60, no $35; baroque-pearl-with-onyx teardro earrings on 14K wires, were $60, no $35; one-of-a-kind asymmetrical amethyst-and-pearl necklace, was $1,200, now $700; assorted pearl necklaces an bracelets, $40–$300; multicolored semiprecious beaded necklaces, were $140, now $40–$60; and much more. Checks accepted, no credit cards; all sales final. *Beth Moskowitz for 56 West, 56 West 45th St., Room 1506 (354-6121); Mon.–Fri. 11:30 a.m.–6:30 p.m., Sat. and Sun. noon–4:30 p.m.; 4/25–5/2.*

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Knits

THIS LITTLE WEST VILLAGE KNITTING store is offering all its winter yarns, including Manos, Lopi, Pierre Cardin, Valentino, Anny Blatt, Berger du Nord, Dorothée Bis, Chat Botté, Knitting Fever, at 30 percent off retail. Also on sale are several dozen beautiful hand-knit sweaters (sizes 6–12), designed by Gwen Byrne, now 30–50 percent off. A ew examples: mohair turtleneck with vindowpane front, was $280, now $140; nohair-trimmed tweed-blend turtleneck vith dolman sleeve, was $320, now $160; ricolor angora pullover with kimono leeve, was $360, now $120; deep-V-necked angora pullover with fitted waist, vas $380, now $120; mohair-bouclé itted suit, was $440, now $200; and nuch more. MasterCard, Visa, checks accepted; all sales final. *Gwen Byrne, 23 Eighth Ave., between 12th St. and Jane St. '924-3232); Mon.–Fri. 11 a.m.–6 p.m., Thurs. till 7 p.m., and Sat. till 5 p.m.; while stock lasts.*

Gifts

JUST IN TIME FOR MOTHER'S DAY AND Father's Day is a giftware sale in this midtown showroom. Among the many sale items are: light-up compacts, retail $10–$20, here $3–$10; lipstick brushes, retail $5.85, here $2.50; business-card cases, retail $18, here $9; leather address books with memo pad, retail $20, here $10; enamel cigarette lighters, retail $15, here $5; matching cigarette cases, retail $25, here $10; travel-razor-and-toothbrush sets, retail $25, here $12.50; portable sewing kits, retail $18, here $8.50; clip-on flexible flashlights, retail $8, here $4; combination shoehorn and lint-and-clothes brush, retail $10, here $5; and much more. Cash-and-carry only; all sales final. *Schildkraut Giftware Corp., 48 West 37th St., sixth floor (594-9606); Wed.–Fri. 10 a.m.–4 p.m.; 4/25–27 only.*

Studio Sale

BESS SCHUYLER, THE CERAMIC ARTIST whose work appears in a number of galleries, is holding a two-day studio sale of slight seconds and one-of-a-kind pieces. Mirrors with vegetable, flower, or fruit motifs, retail $35–$70, here $5–$30; terra-cotta and glazed "head" pots for plants and other objects, retail $30–$50, here $10–$25; quartz-movement clocks with fruit, pastry, or herb motifs, retail $100, here $30–$50; wall plaques with vegetable, fruit, pastry, or candy motifs, retail $120–$150, here $30–$75; cat sculptures, some lifesize, retail $50–$150, here $10–$50; animal and bird sculptures, retail $50–$200, here $10–$75; bird candelabras, retail, $25, here $5–$10. Bas reliefs include: doors, retail $75–$100, here $30–$60; city- and country-house façades (many of landmark houses), retail $250–$500, here $75–$200; her new work, dreamy room interiors with women, cats, pianos, and plants, retail $125–$300, here $50–$150; and much more. Checks accepted, no credit cards; all sales final. *Bess Schuyler, 246 West 16th St. (255-4611); Fri. 4–8 p.m. and Sat. 10 a.m.–5 p.m.; 4/27–28 only.*

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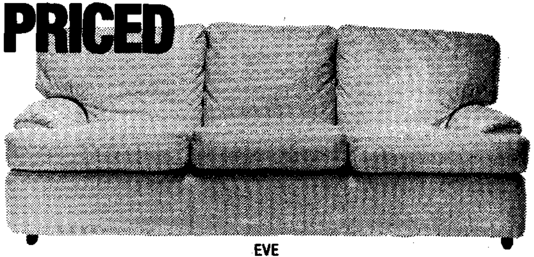

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A Complete Entertainment Guide for the Week Beginning April 25.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Apr. 24: "Turumba"; "The Digestors." Opening Apr. 25: Tex Avery Classics. #2—Thru Apr. 24: "Pandora's Box"; "Diary of a Lost Girl." Apr. 25-26: "Ceddo"; "Xala." Apr. 27-28: "The African Queen"; "Casablanca." Apr. 29-30: "Sunday Bloody Sunday"; "The Trials of Oscar Wilde."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. "The Compleat Beatles."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "Fanny & Alexander." **AGEE ROOM**—"The Good Fight."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"Suburbia."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Drifting."

9. **ART—8th St. E. of University Pl.** 473-7014. "Swing Shift."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Apr. 23: "Hiroshima, Mon Amour"; "Last Year at Marienbad." Apr. 24: "Cabin in the Sky"; "Stormy Weather." Apr. 25: "Rasputin and the Empress"; "The Royal Family of Broadway." April. 26: "Last Tango in Paris"; "The Men." Apr. 27: "The Glass Menagerie"; "Reflections in a Golden Eye." Apr. 28-29: "The Thin Man"; "After the Thin Man."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Program unavailable.

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Apr. 24: "Tootsie"; "Victor/Victoria." Apr. 25-26: "Blow-Up"; "The Passenger." Apr. 27-28: "The Last Waltz"; "Quadrophenia." Apr. 29-May 1: "The Pirates of Penzance"; "Aida."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Moscow on the Hudson." #2—"This Is Spinal Tap."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Iceman." #2—"The Man Who Knew Too Much (1956)." #3—"The Dresser." #4—Thru Apr. 26: "Broadway Danny Rose." Beg. Apr. 27 (tent.): "Le Crabe Tambour."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Splash."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Police Academy."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Greystoke: The Legend of Tarzan, Lord of the Apes."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Racing With the Moon."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Friday the 13th—The Final Chapter." #2—"Romancing the Stone." #3—"Moscow on the Hudson."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Where the Boys Are." #2—"Splash."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Moscow on the Hudson."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Romancing the Stone." #3—"The Hotel New Hampshire." #4—"This Is Spinal Tap." #5—"Up the Creek." #6—"Scarface."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—"Friday the 13th—The Final Chapter." #2—"Iceman."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Terms of Endearment."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Swing Shift." #2—"Police Academy."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Terms of Endearment." **EMBASSY 3**—"Footloose." **EMBASSY 4**—"The Dresser."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Apr. 23: "The Night Porter"; "Lili Marleen." Apr. 24-25: "The Last Detail"; "Five Easy Pieces." Apr. 26-28: "A Streetcar Named Desire"; "On the Waterfront." Apr. 29-30: "The Ugly American"; "The Comedians." #2—"Julius Caesar (1953)"; "Othello (1965)." Apr. 25-26: "Starstruck"; "Smithereens." Apr. 27-28: "Betrayal"; "To Begin Again." Apr. 29: "David Copperfield (1935)"; "A Midsummer Night's Dream (1935)."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Conquest." #2—Thru Apr. 26: "Champions." Beg. Apr. 27: "Caged Women."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Wild Horses."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "El Norte."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Antarctica."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Wild Horses."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Fanny & Alexander."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Iceman."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "The Dresser."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Champions."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Romancing the Stone."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "My Best Friend's Girl."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Les Compères."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "The Man Who Knew Too Much (1956)."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Police Academy." #2—"Splash."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Terms of Endearment." **CORONET**—"Racing With the Moon."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "The Stone Boy."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Le Bal." **CINEMA II**—753-0774. "Privates on Parade."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Swing Shift." #2—832-2720. "Conquest."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Greystoke: The Legend of Tarzan, Lord of the Apes."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Moscow on the Hudson." #2—"This Is Spinal Tap."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Kipperbang."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Champions."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Apr. 28: "Le Crabe Tambour."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Splash."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Friday the 13th—The Final Chapter." #2—"Iceman."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Conquest."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Police Academy." #2—"Swing Shift."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Racing With the Moon."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Sugar Cane Alley." #2—"L'Argent." #3—Thru Apr. 26: "Carmen." Opening Apr. 27: "Erendira."

8. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Entre Nous." #2—"The Man Who Knew Too Much (1956)."

9. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Apr. 24: "An Affair to Remember"; "Indiscreet." Apr 25-28: "Holiday"; "Bringing Up Baby." Apr. 29-30: "Suzy"; "Only Angels Have Wings."

0. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"El Norte." #2—"And Nothing but the Truth."

2. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Champions." #2—"Moscow on the Hudson." #3—"Police Academy." #4—"Splash."

3. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"The Good Fight." #2—"Swing Shift."

5. **THALIA—95th St. W. of B'way.** 222-3370. Apr. 23: "Metropolis"; "The Woman in the Moon." Apr. 24: "Glen or Glenda"; "Dating: Do's and Don'ts"; "Lash of the Penitentes"; "U.S.S. VD: Ship of Shame." Apr. 25: "Tokyo Story"; "Tora-San's Love of Osaka." Apr. 26: "Hamlet (1948)." Apr. 27: "Breakfast at Tiffany's"; "Two for the Road." Apr. 28: "Cousin, Cousine"; "Madame Rosa." Apr. 29: "Bringing Up Baby"; "Stage Door."

6. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Thru Apr. 26: "My Dinner With Andre." Apr. 27: "Kagemusha." Apr. 28: "Suspicion"; "North by Northwest." Apr. 29-30: "La Traviata"; "The Magic Flute."

7. ***OLYMPIA QUAD—B'way nr. 107th St.*** 865-8128. #1—"Iceman." #2—"Splash." #3—"Conquest." #4—"Friday the 13th—The Final Chapter."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Apr. 26: "Conquest"; "Get Crazy."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 873-1300; Naturemax: 496-0900. Free with museum adm. Apr. 26, 2 p.m.: Archival footage of the Museum's Morden-Graves expedition in 1929. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $4; students, senior citizens & members $3. Apr. 27, 8 p.m.: "Rickshaw Boy" (1982) by Ling Zifeng.

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $4; video only $2. Apr. 27-28, video program at 6:30 p.m.: "Moving Yanomami" by Juan Downey, "Monk Cycle" by Alan Eisner & Jamie Newman, & "Meta Mayan" by Edin Velez. Apr. 27, 7:30 p.m.: "The Merry Widow" (1925) by Erich von Stroheim. Apr. 28, 7:30 p.m.: "The Scarlet Letter" (1926) by Victor Seastrom, with Lillian Gish, & "A Woman of Affairs" (1928) by Clarence Brown, with Greta Garbo.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Apr. 25, 8 p.m.: "King of Kings" (1927) by Cecil B. DeMille.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50. Thru May 6: Dziga Vertov retrospective (see also **The Public Theater**). Apr. 27, 9 p.m.: "Kino Pravda" (1922) & "*Leninist Kino Pravda*" (1924) by Vertov, & "Chess Fever" (1924) by V. Pudovkin. Apr. 28, 6:30 p.m.: "Ballet Mécanique" (1924) by Fernand Leger, "Film Studie" (1926) by Hans Richter, "Kipho" (1926) by Guido Seepher, "The Bridge" (1928) by Joris Ivens, "A propos de Nice" (1929-30) by Jean Vigo, & "A Bronx Morning" (1931) by Jay Leyda; 9 p.m.: "British Sounds" (1969) by Jean-Luc Godard, & "Cinétracts" (1969) by Godard *et al.* Apr. 29, 6:30 p.m.: "Miserere au Borinage" (1933) by Joris Ivens, & films from the U.S.A. & British Film and Photo League.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Apr. 25, at 1, 3:15, 6 & 8:30 p.m.: "Les Choses de la vie" (1970) by Claude Sautet.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $3. Apr. 26-28, 7:30 *p.m.: Bill Moyers: A* Retrospective.

***GUILD HALL*—158 Main St., East Hampton, N.Y.** 516-324-4050. Adm. $4; senior citizens, students & members $3.50. Apr. 28, 8 p.m.: "The Old Man and the Sea" (1958) by John Sturges, with Spencer Tracy.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Sug. don. $1. Apr. 28-29, 2 p.m.: "11 x 14" (1976) by James Benning.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Tribute to Toshiro Mifune. Apr. 27, 7 p.m.: "Port Arthur" (1980) by Toshio Masuda. Apr. 28, 1 p.m.: "Red Sun" (1972) by *Terence Young; 3:30 p.m.:* "1941" (1980) by Steven Spielberg; 6 p.m.: "Red Beard" (1965) by Akira Kurosawa. Apr. 29, 3:30 p.m.: "The Challenge" (1982) by John Frankenheimer; 5:45 p.m.: "Seven Samurai" (1954) by Kurosawa.

THE KITCHEN—59 Wooster St. 925-3615. Free. Thru Apr. 28, in the Video Viewing Room, Tue.-Sat.: 1 p.m.: People's Communication Network Exchange Show; 2 p.m.: "Asleep in a Box at the Opera"; 3 p.m.: "He Saw Her Burning" by Joan Jonas; 3:30 p.m.: M. Raskin Stichting Ens; 4:30 p.m.: Tapes by Request. Thru Apr. 28, Tue.-Sat., 1-6 p.m.: "Belief Sandwich Relief Gauntlet" by Bill Stephens.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Apr. 26, 8 p.m.: Satellite Academy Student Videos. Apr. 28, 8 p.m.: Films by Dave Gearey.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Apr. 23, 7:30 p.m.: "Parsifal" (1982) by *Hans-Jurgen* Syberberg. Apr. 24-25, 8 p.m.: "Fit to Be Untied" (1975) by Marco Bellocchio. Apr. 26, 8 p.m.: Animated films by Faith Hubley. Apr. 27 at 7:45 & 10:30 p.m., Apr. 29 at 2, 5 & 8 p.m., Apr. 30 at 8 p.m.: "Testament" (1983) by Lynne Littman, with Jane Alexander, & "Gods of Metal" (1982) by Robert Richter; Apr. 27, 7:30 p.m.: "You Are Not I" (1981) by Sara Driver.

NEW YORK *PUBLIC LIBRARY*—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Apr. 24, 12 noon: "Rebellion in Patagonia" (1974) by Hector Olivera; 2:30 p.m.: "The Masquerader" (1914) by Mack Sennett, with Charlie Chaplin, & "When Comedy Was King" (1960) by Robert Youngson. Apr. 26, 12 noon: "Americas in Transition," & "Attack on the Americas"; 6 p.m.: Video artist Maureen Nappi. Apr. 23-24 at 6 p.m., *Apr. 28-29 at 2:30 p.m.: Dance-on-Camera '84* Festival.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Thru May 3: Dziga Vertov retrospective (see also the **Collective for Living Cinema**). Free. Apr. 24, 6 p.m.: "Man With a Movie Camera" (1929) by Vertov, & "Paris Qui Dort" (1923) by René Clair; 9 p.m.: "Enthusiasm" (1930) by Vertov, & "Applause" (1929) by Rouben Mamoulian. Apr. 25, 6 p.m.: "Man With a Movie Camera," & "Le Gai Savoir" (1969) by Jean-Luc Godard; 9 p.m.: "Enthusiasm," & "Kuhle Wampe" (1932) by Slatan Dudow & Bertolt Brecht. Apr. 26, 6 p.m.: "One Sixth of the World" (1926) by Vertov, & "Chronique d'un Été" (1960) by Jean Rouch & Edgar Morin; 9 p.m.: "Forward Soviet" (1926) by Vertov, "Why We Fight: The Battle of Russia" (1942) by Frank Capra & Anatole Litvak, *& compilation of March of Time films by* Louis de Rochemont. Apr. 27, 6 p.m.: "One Sixth of the World," & "Salt for Svanetia" (1930) by Mikhail Kalatozov; 9 p.m.: "Forward Soviet," "The Town" (1944) by Josef von Sternberg, & "Berlin: Symphony of a Great City" (1927) by Walter Ruttmann. Apr. 28, 4 p.m.: "Faits Divers" (1983) by Raymond Depardon; 6 p.m.: "Three Songs of Lenin" (1934) by Vertov, & "Tom, Tom, the Piper's Son" (1969-71) by Ken Jacobs; 9 p.m.: "The Eleventh Year" (1928) by Vertov, & "Our Daily Bread" (1934) by King Vidor. Apr. 29, 4 p.m.: To be announced; 6 p.m.: "Three Songs of Lenin," & "The Fall of the Romanov Dynasty" (1927) by Esther Shub; 9 p.m.: "The Eleventh Year," "Night Mail" (1936) by John Grierson & Basil Wright, & "The River" (1937) by Pare Lorentz. Fri.-Sun., 2 p.m.: "In the King of Prussia" (1982) by Emile de Antonio.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Apr. 28, 2 p.m.: "The Prince and the Pauper" (1937) by William Keighley.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Apr. 27-29, 6 & 9 p.m.: "The Samourai" (1967) by Jean-Pierre Melville, & (at 7:45 & 11:45 *p.m.) "My Life to Live" (1962) by Jean-Luc* Godard.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru May 13: Tue., 12 noon-8 p.m., Wed.-Sun., 12 noon-6 p.m.: "3rd Degree" (1982) by Paul Sharits.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Romancing the Stone." #2—"Splash." #3—"Police Academy."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru Apr. 26: "Iceman." #2—"Make Them Die Slowly."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Friday the 13th—The Final Chapter."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Conquest." #2—"Swing Shift."

109. ***INTERBORO*—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Champions." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Police Academy." #4—Thru Apr. 26: "Iceman." Beg. Apr. 27: "Weekend Pass."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Friday the 13th—The Final Chapter." #2—"Police Academy."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Moscow on the Hudson."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Conquest." #2—"Moscow on the Hudson." #3—"Splash."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"Police Academy." #2—"Moscow on the Hudson." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes." #4—"Iceman." #5—"Conquest." #6—"Swing Shift." #7—"Terms of Endearment." #8—"Friday the 13th—The Final Chapter." #9—"Splash." #10—"Footloose."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Conquest." #2—Thru Apr. 26: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. Apr. 27: "Caged Women." #3—"Police Academy." #4—"Splash." #5—Thru Apr. 26: "Iceman." Beg. Apr. 27: "Weekend Pass."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Friday the 13th—The Final Chapter." #2—"Swing Shift."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Romancing the Stone." #2—Thru Apr. 26: "Splash." Beg. Apr. 27: "Caged Women."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Moscow on the Hudson." #2—"Footloose." #3—"Terms of Endearment."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Conquest." #3—"Champions." #4—"Police Academy."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Apr. 26: "Police Academy." Beg. Apr. 27: "Caged Women." #2—"Moscow on the Hudson." #3—"Conquest." #4—Thru Apr. 26: "Iceman." Beg. Apr. 27: "Weekend Pass."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Terms of Endearment."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Splash." #3—"Swing Shift."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"The Stone Boy." #2—"Splash."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Moscow on the Hudson." #2—"Friday the 13th—The Final Chapter."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"Iceman." #2—"Where the Boys Are." #3—"Swing Shift." #4—"Police Academy."

228. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Apr. 26: "Conquest"; "1990: The Bronx Warriors." Beg. Apr. 27: "Footloose"; "Flashdance."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Romancing the Stone." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—Thru Apr. 26: "Splash." Beg. Apr. 27: "Weekend Pass."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. "Moscow on the Hudson."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—"Moscow on the Hudson." #2—Thru Apr. 26: "Iceman."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru Apr. 26: "Police Academy." #2—Thru Apr. 26: "Splash." Beg. Apr. 27: "Caged Women." #3—"Conquest."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—"Swing Shift." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

303. NEW DORP—HYLAN— 351-6601. #1—"Splash." #2—"Moscow on the Hudson."

304. NEW DORP—LANE— 351-2110. "Friday the 13th—The Final Chapter."

305. NEW DORP—RAE— 979-0444. #1—"Police Academy." #2—"Where the Boys Are."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—"Conquest." #2—"Romancing the Stone."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"Conquest." #2—"Police Academy."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "Iceman."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Apr. 26: "Where the Boys Are." Beg. Apr. 27: "Weekend Pass." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Conquest." #4—"Police Academy."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Police Academy." #2—"Moscow on the Hudson."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Splash." #2—"Champions." #3—Thru Apr. 26: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. Apr. 27: "Weekend Pass." #4—"Conquest."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Apr. 26: "Krull"; "Yor." Beg. Apr. 27: "Counselor at Crime."

407. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—"Swing Shift." #2 & #4—"Romancing the Stone." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes." #5—"Footloose." #6—"The Stone Boy." #7—"Iceman."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Friday the 13th—The Final Chapter." #2—"Champions."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"The Dresser." #2—"Champions."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Friday The 13th—The Final Chapter." #2—"Splash." #3—"Moscow on the Hudson."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru Apr. 26: "Conquest." Beg. Apr. 27: "Weekend Pass." #3—"Police Academy"; "Where the Boys Are."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1 & #2—"Romancing the Stone." #3—Thru Apr. 26: "Iceman." Beg. Apr. 27: "Caged Women." #4—"Swing Shift."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—"Moscow on the Hudson." #2—"Swing Shift."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Apr. 26: "The Right Stuff." Beg. Apr. 27: "Footloose." #2—Thru Apr. 26: "Unfaithfully Yours."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru Apr. 26: "Iceman." Beg. Apr. 27: "Weekend Pass."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Moscow on the Hudson."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Conquest." #2—Thru Apr. 26: "Splash." Beg. Apr. 27: "Caged Women." #3—"Champions." #4—"Police Academy."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—"Iceman." #2—"Splash." #3—"Conquest." #4—"The Stone Boy." #5—"Greystoke: The Legend of Tarzan, Lord of the Apes."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Friday the 13th—The Final Chapter." #2—"Terms of Endearment."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. Thru Apr. 26: "Conquest." Beg. Apr. 27: "Weekend Pass."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Friday the 13th—The Final Chapter." #2—"Splash." #3—Thru Apr. 26: "Moscow on the Hudson." Beg. Apr. 27: "Weekend Pass."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. "Conquest."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Apr. 26: "Police Academy." Beg. Apr. 27: "Caged Women." #2—"Iceman." #3—"Swing Shift."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Apr. 26: "The Right Stuff." Beg. Apr. 27: "Footloose"; "Staying Alive."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. "Terms of Endearment."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Conquest." #2—"Police Academy."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Apr. 26: "Children of the Corn."

443. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy. 699-4700. #1—"Unfaithfully Yours." #2—"Terms of Endearment." #3—"Blame It on Rio."

445. RICHMOND HILL—LEFFERTS—Liberty Ave. at 122nd St. 843-8240. Program unavailable.

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—"Terms of Endearment." #2—"Iceman."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Terms of Endearment." #2—"Moscow on the Hudson."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Friday the 13th—The Final Chapter." #2—"Swing Shift."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Apr. 26: "Alley Cat." Beg. Apr. 27: "Footloose"; "Flashdance."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—"Moscow on the Hudson." #2—Thru Apr. 26: "Educating Rita"; "The Big Chill." Beg. Apr. 27: "The Hotel New Hampshire."

501. BALDWIN—RKO— 223-9230. Thru Apr. 26: "Where the Boys Are." Beg. Apr. 27: "Weekend Pass."

502. BELLEROSE—RKO— 775-1351. Thru Apr. 24: "Lassiter." Beg. Apr. 25: "Silkwood."

503. BELLMORE—PLAYHOUSE— 785-5400. Program unavailable.

504. BELLMORE—THE MOVIES— 785-3032. Program unavailable.

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

511. EAST MEADOW—FLICK— 794-8008. #1—"Swing Shift." #2—"Terms of Endearment."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Police Academy." #2—"Splash. #3—Thru Apr. 26: "Conquest." Beg. Apr. 27: "Caged Women." #4—"Greystoke: The Legend Tarzan, Lord of the Apes."

514. ELMONT—ARGO— 437-0356. Program unavailable.

517. FLORAL PARK—RKO FLORAL— 352-228 "Splash."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Moscow on the Hudson." #2—"Iceman."

519. GARDEN CITY—RKO ROOSEVELT FIEL — 741-4007. #1—"Romancing The Stone." #2—Thru Apr. 26: "Terms of Endearment." Beg. Apr. 27: "Weekend Pass." #3—"Police Academy."

521. GARDEN CITY PARK—RKO PARK EAS — 741-8484. "Greystoke: The Legend of Tarzan, Lord of the Apes."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Swing Shift." #2—"Police Academy." #3—"Where the Boys Are."

524. HEWLETT—RKO— 791-6768. Thru Apr. 24: "Lassiter." Beg. Apr. 25: "Silkwood."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Splash." #2—"Conquest."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "Champions." **SOUTH**—"Iceman."

529. LAWRENCE—RKO— 371-0203. #1—"Moscow on the Hudson." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Splash."

530. LEVITTOWN—LEVITTOWN— 731-0516. Program unavailable.

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Racing With the Moon." #2—"Friday the 13th—The Final Chapter." #3—"This Is Spinal Tap." #4—"Footloose." #5—"Moscow on the Hudson." #6—"Where the Boys Are."

532. LONG BEACH—LIDO— 432-0056. Thru Apr 26: "Blame It on Rio"; "Mr. Mom." Beg. Apr. 27: "Footloose."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Conquest." #2—"Iceman." #3—Thru Apr. 26: "Fanny & Alexander." Beg. Apr. 27: "Caged Women." #4—Thru Apr. 26: "Where the Boys Are." Beg. Apr. 27: "Weekend Pass."

534. LYNBROOK—STUDIO ONE— 599-1444. Thru Apr. 26 (tent.): "Reuben, Reuben."

535. MALVERNE—TWIN— 599-6966. #1—"The Right Stuff." #2—Thru Apr. 26: "Unfaithfully Yours"; "The Ice Pirates." Beg. Apr. 27: "Footloose."

536. MANHASSET—MANHASSET— 627-7887. #1—"Splash." #2—Thru Apr. 26: "Champions." Beg. Apr. 27: "Weekend Pass." #3—"Iceman."

537. MANHASSET—RKO CINEMA— 627-1300. "Entre Nous."

540. MASSAPEQUA—PEQUA— 799-6464. "Police Academy."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—Thru Apr. 26 "Footloose." Beg. Apr. 27: "Caged Women." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Splash." #4—"Moscow on the Hudson." #5—"Champions." #6—"Swing Shift." #7—"Conquest." #8—"Friday the 13th—The Fina Chapter." #9—Thru Apr. 26: "Where the Boys Are." Thru Apr. 27: "Weekend Pass."

542. MERRICK—GABLES— 546-0734. Thru Apr. 26: "The Right Stuff." Beg. Apr. 27: "Footloose."

543. MERRICK—HOLIDAY PARK— 546-1271. "The Stone Boy."

544. MERRICK—MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. "Friday the 13th—The Final Chapter."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Apr. 26: "Unfaithfully Yours." #2—Thru Apr. 26: "Reuben, Reuben."

548. OLD BETHPAGE—CINE CAPRI— 752-1610 Thru Apr. 26: "Against All Odds." Beg. Apr. 27: "Footloose."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Apr. 26: "The Dresser." #2—Thru Apr. 26 (tent.): "Terms of Endearment."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"Moscow on the Hudson." #2—Thru Apr. 26: "The Right Stuff." Beg. Apr. 27: "The Hotel New Hampshire."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. "Greystoke: The Legend of Tarzan, Lord of the Apes."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"Terms of Endearment." #2—"Friday the 13th—The Final Chapter."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru Apr. 26: "Broadway Danny Rose." Beg Apr. 27: "The Hotel New Hampshire." #3—Thru Apr. 26: "Tender Mercies." Beg. Apr. 27: "Footloose."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Apr. 26: "The Dresser."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "Police Academy."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Swing Shift." #2—"Friday the 13th—The Final Chapter."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Moscow on the Hudson." #2—"The Stone Boy."

561. **SYOSSET—SYOSSET—** 921-5810. #1—"Swing Shift." #2—"Police Academy." #3—Thru Apr. 26: "The Stone Boy." Beg. Apr. 27: "Weekend Pass."

562. **SYOSSET—UA CINEMA** 150— 364-0700. "Romancing the Stone."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. #1—"Champions." #2—Thru Apr. 26: "Where the Boys Are." Beg. Apr. 27: "Weekend Pass." #3—"Romancing the Stone."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Scarface." #2—"Moscow on the Hudson." #3—"Swing Shift." #4—"Friday the 13th—The Final Chapter." #5—"Police Academy." #6—"Iceman." #7—"Splash." #8—"Racing With the Moon." #9—"Terms of Endearment." #10—"Greystoke: The Legend of Tarzan, Lord of the Apes." #11—"Conquest."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—Thru Apr. 26: "The Dresser." #2—"Terms of Endearment."

571. **WANTAGH—RKO—** 781-6969. "Iceman."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—"Conquest." #2—Thru Apr. 26: "Friday the 13th—The Final Chapter." Beg. Apr. 27: "Caged Women." #3—Thru Apr. 26: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. Apr. 27: "Weekend Pass."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Apr. 26: "Tender Mercies." #2—Thru Apr. 26: "The Sound of Music." Beg. Apr. 27: "The Marriage of Figaro."

Suffolk County

601. **BABYLON—BABYLON—** 669-3399. Thru Apr. 26: "Iceman." Beg. Apr. 27: "Caged Women."

602. **BABYLON—RKO—** 669-0700. #1—"Romancing the Stone." #2—"Moscow on the Hudson."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"Friday the 13th—The Final Chapter." #2—"Conquest." #3—"Swing Shift."

604. **BAY SHORE—CINEMA—** 665-1722. "Champions."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Police Academy." #2—"Terms of Endearment."

608. **BAY SHORE—SUNRISE DRIVE-IN—** 665-1111. #1—"Conquest"; "1990: The Bronx Warriors." #2—Thru Apr. 26: "Friday the 13th—The Final Chapter"; "The Dead Zone." Beg. Apr. 27: "Weekend Pass."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Apr. 26: "Against All Odds." Beg. Apr. 27: "Hard to Hold."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru Apr. 26: "Broadway Danny Rose." Beg. Apr. 27 (tent.): "Footloose."

613. **CENTEREACH—CENTEREACH—** 588-0088. Program unavailable.

614. **COMMACK—DRIVE-IN—** 499-2900. Thru Apr. 26: "Friday the 13th—The Final Chapter"; "The Dead Zone." Beg. Apr. 27: "Weekend Pass."

615. **COMMACK—MAYFAIR—** 543-0707. Thru Apr. 26: "Iceman."

616. **COMMACK—MULTIPLEX—** 462-6953. #1—"Footloose." #2—"Friday the 13th—The Final Chapter." #3—"Swing Shift." #4—"Conquest." #5—"Where the Boys Are." #6—"Police Academy." #7—"Greystoke: The Legend of Tarzan, Lord of the Apes." #8—"Splash." #9—"Iceman." #10—"Terms of Endearment."

617. **COMMACK—RKO—** 499-4545. #1—"Moscow on the Hudson." #2—"Champions."

620. **CORAM—DRIVE-IN—** 732-6200. Thru Apr. 26: "Friday the 13th—The Final Chapter"; "The Dead Zone."

621. **CORAM—PINE—** 698-6442. #1—"Splash." #2—"Conquest."

622. **DEER PARK—DEER PARK—** 667-2440. "Greystoke: The Legend of Tarzan, Lord of the Apes."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Splash." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Romancing the Stone." #4—"Conquest." #5—"Champions."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "Terms of Endearment."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "Where the Boys Are."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Friday the 13th—The Final Chapter." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—Thru Apr. 26: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. Apr. 27 (tent.): "Caged Women." #2—"Conquest."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Splash." #2—"Moscow on the Hudson." #3—"Champions." #4—"Swing Shift."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "Police Academy."

634. **HUNTINGTON—RKO YORK—** 421-3911. Thru Apr. 26: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. Apr. 27: "Weekend Pass."

635. **ISLIP—ISLIP—** 581-5200. #1—"Swing Shift." #2—"Splash." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Splash."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Apr. 26: "Blame It on Rio."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru Apr. 26: "Against All Odds." Beg. Apr. 27: "Hard to Hold."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—"Police Academy." #2—"Terms of Endearment." #3—"Moscow on the Hudson."

641. **MONTAUK—THE MOVIES—** 668-2393. Apr. 27-29: "Silkwood."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. Thru Apr. 26: "Police Academy." Beg. Apr. 27: "Swing Shift." **OUTDOOR—**Thru Apr. 26: "Conquest"; "1990: The Bronx Warriors." Beg. Apr. 27: "Caged Women"; "The Concrete Jungle."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"Splash." #2—Thru Apr. 26: "House by the Cemetery"; "Where the Boys Are."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Apr. 26: "Against All Odds." Beg. Apr. 27: "Hard to Hold."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Apr. 26: "Against All Odds." Beg. Apr. 27: "Footloose."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"Romancing the Stone." #2—"Splash." #3—Thru Apr. 26: "Where the Boys Are." Beg. Apr. 27: "Weekend Pass."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Moscow on the Hudson." #2—Thru Apr. 26: "Iceman." Beg. Apr. 27: "Weekend Pass."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "Police Academy." **OUTDOOR—**Thru Apr. 26: "Conquest"; "1990: The Bronx Warriors." Beg. Apr. 27: "Caged Women"; "The Concrete Jungle."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Friday the 13th—The Final Chapter." #2—"Swing Shift."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "Police Academy." **WEST—**"Swing Shift."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Apr. 24: "Lassiter." Beg. Apr. 25: "Silkwood."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Apr. 26: "Tank."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Apr. 26: "A Woman in Flames." Beg. Apr. 27: "The Leopard."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—"Terms of Endearment." #2—"Moscow on the Hudson." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes."

660. **SHIRLEY—TWIN—** 281-4466 #1—Thru Apr. 26: "The Ice Pirates." #2—Thru Apr. 26: "Conquest."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Romancing the Stone."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Moscow on the Hudson." #2—"Swing Shift." #3—Thru Apr. 26: "Iceman."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Moscow on the Hudson." #3—"Friday the 13th—The Final Chapter."

666. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Apr. 26: "The Right Stuff." Beg. Apr. 27: "Footloose." #2—"Against All Odds."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Apr. 27: "Police Academy."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—"Splash." #2—"Swing Shift."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Greystoke: The Legend of Tarzan, Lord of the Apes."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Splash." #2—Thru Apr. 26: "The Stone Boy." Beg. Apr. 27: "Weekend Pass." #3—"Conquest."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"Champions." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

707. **HARRISON—SILVER SCREEN—** 835-2961. Thru Apr. 24: "Carmen." Apr. 25-May 1: "Rear Window."

708. **HARTSDALE—CINEMA—** 428-2200. #1—"Swing Shift." #2—"Police Academy." #3—"Splash." #4—"Moscow on the Hudson."

709. **LARCHMONT—PLAYHOUSE—** 834-3001. "Moscow on the Hudson."

710. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Iceman." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Police Academy." #4—"Swing Shift."

711. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"Police Academy." #2—"Moscow on the Hudson."

713. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Moscow on the Hudson." #2—"Iceman."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"Swing Shift." #2—Thru Apr. 26: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. Apr. 27: "Caged Women." #3—"Conquest." #4—"Friday the 13th—The Final Chapter." #5—Thru Apr. 26: "Splash." Beg. Apr. 27: "Weekend Pass."

715. **NEW ROCHELLE—TOWN—** 632-4000. "Police Academy."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Police Academy."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"Conquest." #2—"Splash." #3—"Swing Shift." #4—"Greystoke: The Legend of Tarzan, Lord of the Apes."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Friday the 13th—The Final Chapter." #2—"Romancing the Stone." #3—"Police Academy." #4—"Moscow on the Hudson."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Apr. 26: "Unfaithfully Yours."

721. **PLEASANTVILLE—ROME—** 769-0720. #1—"Splash." #2—"Terms of Endearment."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Splash." #2—"Friday the 13th—The Final Chapter."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Entre Nous."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Apr. 26: "Unfaithfully Yours." Beg. Apr. 27: "Footloose."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Friday the 13th—The Final Chapter." #2—"Conquest."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Romancing the Stone."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Romancing the Stone."

731. **YONKERS—KENT—** 237-3440. #1—Thru Apr. 26: "Tank"; "The Ice Pirates." Beg. Apr. 27: "Weekend Pass." #2—Thru Apr. 26: "Unfaithfully Yours "; "Blame It on Rio." Beg. Apr. 27: "Caged Women."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Swing Shift." #2—"Friday the 13th—The Final Chapter." #3—"Police Academy." #4—"Iceman."

733. YONKERS—PARK HILL— 969-4477. #1—"Conquest." #2—"Terms of Endearment." #3—"Make Them Die Slowly."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"Iceman." #2—"Terms of Endearment."

Rockland County

740. BLAUVELT—NYACK DRIVE-IN— 358-1844. Thru Apr. 26: "Friday the 13th—The Final Chapter"; "The Dead Zone." Beg. Apr. 27: "Weekend Pass"; "My Tutor."

743. NANUET—MALL— 623-6336. Program unavailable.

744. NANUET—ROUTE 59— 623-3355. "Splash."

745. NANUET—THE MOVIES— 623-0211. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Where the Boys Are." #3—"Footloose." #4—"Moscow on the Hudson." #5—"Swing Shift."

746. NEW CITY—TOWN— 634-5100. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Moscow on the Hudson."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—"Police Academy." #2—Thru Apr. 26: "Iceman." Beg. Apr. 27: "Caged Women."

748. NYACK—CINEMA EAST— 358-6631. "Romancing the Stone."

750. ORANGEBURG—303 DRIVE-IN— 359-2021. "Conquest"; "1990: The Bronx Warriors."

751. PEARL RIVER—CENTRAL— 735-2530. "Friday the 13th—The Final Chapter."

752. PEARL RIVER—PEARL RIVER— 735-6500. "Champions."

754. SPRING VALLEY—CINEMA 45— 352-1445. "The Stone Boy."

755. STONY POINT—9 W CINEMA— 942-0303. Thru Apr. 26: "Unfaithfully Yours."

756. SUFFERN—LAFAYETTE— 357-6030. "Terms of Endearment."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "Swing Shift."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Romancing the Stone." #2—"Iceman."

774. DANBURY—CINE— 743-2200. #1—"Where the Boys Are." #2—"Moscow on the Hudson." #3—"Swing Shift."

775. DANBURY—CINEMA— 748-2923. #1—"Friday the 13th—The Final Chapter." #2—"Conquest."

777. DANBURY—PALACE— 748-7496. #1—"Police Academy." #2—"Splash." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes."

778. DARIEN—PLAYHOUSE— 655-0100. "Romancing the Stone."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Police Academy." #2—"Splash."

780. FAIRFIELD—COUNTY— 334-1411. "Friday the 13th—The Final Chapter."

781. GREENWICH—CINEMA— 869-6030. #1—"Romancing the Stone." #2—Thru Apr. 26: "Carmen."

782. GREENWICH—PLAZA— 869-4030. #1—"Racing With the Moon." #2—"Swing Shift." #3—"The Stone Boy."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Police Academy."

784. NORWALK—CINEMA— 838-4504. #1—"Police Academy." #2—"Iceman."

785. NORWALK—NORWALK— 866-3010. "Friday the 13th—The Final Chapter."

788. SOUTH NORWALK—SONO— 866-9202. Thru Apr. 24: "Rear Window." Apr. 25-May 1: "El Norte."

789. SPRINGDALE—STATE— 325-0250. Thru Apr. 26: "Unfaithfully Yours."

790. STAMFORD—AVON— 324-9205. #1—"Splash." #2—"Friday the 13th—The Final Chapter."

791. STAMFORD—CINEMA— 324-3100. #1—"Conquest." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Footloose."

792. STAMFORD—RIDGEWAY— 323-5000. #1—"Police Academy." #2—"Moscow on the Hudson."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"Police Academy." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Moscow on The Hudson."

795. WESTPORT—FINE ARTS— 227-3324. #1—"Romancing the Stone." #2—"Champions." #3—227-9619. "Greystoke: The Legend of Tarzan, Lord of the Apes." #4—226-6666. "Moscow on the Hudson."

796. WESTPORT—POST— 227-0500. "Swing Shift."

798. WILTON—CINEMA— 762-5678. "Splash."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Police Academy." #3—Thru Apr. 26: "Swing Shift."

801. HARRISON—WARNER— 482-8550. #1—Thru Apr. 26: "Friday the 13th—The Final Chapter." Beg. Apr. 27: "Footloose." #2—Thru Apr. 26: "Unfaithfully Yours."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—"Police Academy." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

804. JERSEY CITY—LOEWS— 653-4600. #1—"Friday the 13th—The Final Chapter." #2—"Splash." #3—"Iceman."

805. JERSEY CITY—STATE— 653-5200. #1—"Conquest." #2—"Swing Shift." #3—Thru Apr. 26: "Scarface." Beg. Apr. 27: "Caged Women." #4—Thru Apr. 26: "Reckless"; "Hot Dog. . .The Movie." Beg. Apr. 27: "Weekend Pass."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Police Academy." #2—"Friday the 13th—The Final Chapter." #3—"Swing Shift." #4—"Champions."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Iceman." #3—"Splash." #4—"Terms of Endearment." #5—"Where the Boys Are." #6—"Moscow on the Hudson."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru Apr. 26: "Tank"; "Nightmares." Beg. Apr. 27: "Footloose."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. "Moscow on the Hudson."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—"Friday the 13th—The Final Chapter." #2—"Police Academy."

813. CEDAR GROVE—CINEMA 23— 239-1462. "Splash."

817. LIVINGSTON—COLONY— 992-0800. "Greystoke: The Legend of Tarzan, Lord of the Apes."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. "Moscow on the Hudson."

819. MILLBURN—RKO— 376-0800. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Champions."

821. MONTCLAIR—CLARIDGE— 746-5564. #1—"Iceman." #2—"Terms of Endearment." #3—"Entre Nous."

822. MONTCLAIR—WELLMONT— 783-9500. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Footloose." #3—"Swing Shift."

825. NUTLEY—FRANKLIN— 667-1777. #1—Thru Apr. 26: "Splash." #2—Thru Apr. 26: "Terms of Endearment." #3—Thru Apr. 26: "Conquest."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. #1—"Romancing the Stone." #2—"Moscow on the Hudson." #3—Thru Apr. 26: "Champions." Beg. Apr. 27 (tent.): "Weekend Pass."

828. VERONA—VERONA— 239-0880. "Conquest."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Police Academy." #2—"The Stone Boy." #3—"Swing Shift."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru Apr. 26: "Fanny & Alexander."

841. CRANFORD—RKO— 276-9120. #1—"Footloose." #2—"Splash."

842. ELIZABETH—ELMORA— 352-3483. "The Right Stuff."

846. LINDEN—TWIN— 925-9787. #1—"Swing Shift." #2—"Conquest."

848. ROSELLE PARK—PARK— 245-0358. Thru Apr. 26: "Blame It on Rio."

849. SUMMIT—STRAND— 273-3900. "Splash."

851. UNION—FIVE POINTS— 964-3466. "Police Academy."

852. UNION—LOST PICTURE SHOW— 964-4497. "Friday the 13th—The Final Chapter."

854. UNION—RKO— 686-4373. #1—"Moscow on the Hudson." #2—"Terms of Endearment."

857. WESTFIELD—RIALTO— 232-1288. #1—Thru Apr. 26: "Iceman." Beg. Apr. 27: "Caged Women." #2—"Champions." #3—Thru Apr. 26: "Where the Boys Are." Beg. Apr. 27: "Weekend Pass."

858. WESTFIELD—TWIN— 654-4720. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Swing Shift."

Bergen County

860. BERGENFIELD—BERGENFIELD— 385-1600. Thru Apr. 26: "Where the Boys Are." Beg. Apr. 27: "Weekend Pass."

861. CLOSTER—CLOSTER— 768-8800. "Friday the 13th—The Final Chapter."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Friday the 13th—The Final Chapter." #2—"Iceman." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes." #4—"Where the Boys Are."

863. EMERSON—TOWN— 261-1000. "Moscow on the Hudson."

864. FAIR LAWN—HYWAY— 796-1717. Thru Apr. 26: "Iceman." Beg. Apr. 27: "Caged Women." #2—"Conquest."

866. FAIRVIEW—TWIN— 941-2424. #1—"Splash." #2—"Swing Shift."

867. FORT LEE—LINWOOD— 944-6900. #1—"Conquest." #2—"Police Academy."

868. FORT LEE—SHARON— 224-0202. "Moscow on the Hudson."

873. OAKLAND—TWIN— 337-4478. #1—"Moscow on the Hudson." #2—"Police Academy."

874. PALISADES PARK—PARK LANE— 944-1086. #1—Thru Apr. 26: "Broadway Danny Rose." #2—Thru Apr. 26: "The Dresser."

875. PARAMUS—BERGEN MALL— 845-4449. "Iceman."

876. PARAMUS—CINEMA 35— 845-5070. Thru Apr. 26: "Hard to Hold."

877. PARAMUS—DRIVE-IN— 368-1440. Thru Apr. 26: "Conquest"; "Class of 1984." Beg. Apr. 27: "Caged Women"; "The Concrete Jungle."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1—"Champions." #2—"Racing With the Moon." #3—"Terms of Endearment." #4—"Footloose." #5—"Friday the 13th—The Final Chapter." #6—"Where the Boys Are." #7—"Moscow on the Hudson." #8—"Greystoke: The Legend of Tarzan, Lord of the Apes."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—"Splash." #2—"Swing Shift." #3—"Police Academy."

880. RAMSEY—CINEMA— 825-2090. Thru Apr. 26: "Splash."

881. RAMSEY—INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK—RIALTO— 641-2115. Beg. Apr. 27: "Footloose."

885. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru Apr. 26: "Terms of Endearment." #2—Thru Apr. 26: "The Dresser."

886. TEANECK—MOVIE CITY— 836-3334. #1—Thru Apr. 26: "The Dresser." #2—Thru Apr. 26: "Blame It on Rio." #3—Thru Apr. 26: "Tank."

887. TENAFLY—BERGEN— 567-0004. "Terms of Endearment."

888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. "Splash."

889. WESTWOOD—PASCACK— 664-3200. "Police Academy."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AND NOTHING BUT THE TRUTH—(1hr. 30m., '84) *Two British investigative reporters struggle to* solve a mystery under difficult conditions and government pressure. With Glenda Jackson, Jon Finch. Dir. Karl Francis. **90**

ANTARCTICA—(1hr. 52m., '84) A Japanese expedition to the South Pole in 1958 struggles to reach a team of sled dogs that were left chained to an isolated base. English narration. With Kan Takakura, Tsunehiko Watase, Eiji Okada. Dir. Koreyoshi Kurahara. G. **45**

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **86, 707, 781**

CHAMPIONS—(1hr. 55m., '84) The true story of Bob Champion, a man driven to win the Grand National Steeplechase, a grueling and world-renowned horse race. With John Hurt, Edward Woodward, Ben Johnson. Dir. John Irvin. PG. **41, 51, 74, 92, 109, 206, 403, 408, 410, 420, 528, 536, 541, 566, 604, 617, 625, 632, 705, 752, 795, 806, 819, 827, 857, 878**

★**DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, *never of the first rank,* has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. **16, 38, 50, 410, 549, 555, 570, 874, 885, 886**

DRIFTING—(1hr. 20m., '84) In Hebrew, Eng. subtitles. A twenty-four-year-old, openly gay Israeli man struggles to produce his first feature-length film. With Jonathan Sagalle. Dir. Amos Guttman. **7**

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subtitles. A good idea made into a literal-minded, obvious, and rather draggy movie. Two sweetly naive kids—Guatemalans of Indian extraction—leave their tiny village and head north, passing through Mexico, and winding up in Los Angeles, where, as illegal aliens, they face exploitation and betrayal as well as the incidental benevolence of a wealthy society. Yet the writers, Gregory Nava and Anna Thomas, erred in making the kids brother and sister and also completely innocent, asexual, and blandly sincere. We can only root for them in the most simple and uninvolving way, as we might root for kids in a young-adult's novel. Nava, who directed, tries for magic and exoticism by pointing the camera at the moon, but most of the Latin American scenes are done in a blandly picturesque style. The movie desperately needs more grit and color and wildness and drama; it's suffocated by good intentions. An independent, low-budget production. Starring Zaide Silvia Gutierrez and David Villalpando. R. **44, 90, 788**

★**ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88, 537, 723, 821**

ERENDIRA—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her *throughout the countryside. Story and screenplay by* Gabriel Garcia Marquez. With Irene Papas, Claudia Ohana. Dir. Ruy Guerra. **86**

★**FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. *Starring* Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. PG. **5, 47, 533, 840**

FOOTLOOSE—(1hr. 46m., '84) "Schlockdance"? "Footflash"? It's another vacuous teen dance movie, featuring John Lithgow as the midwestern minister who bans rock music and dancing from his town and Kevin Bacon as the Chicago punk who rouses the town's kids to fight for their God-given, Bible-sanctified right to shake their bodies and feel good. Since no one attending a nationally advertised film called *Footloose* could actually be *against* dancing, the movie doesn't raise an issue that's real for the audi*ence (or for the filmmakers either). Lithgrow is a fine* actor, but the minister's anguish and soul-searching stop the movie cold. If there were more dancing, the stupid story might have simply slid by. But there isn't enough, and a lot of the dancing looks like gymnas*tics—Kevin Bacon races up and down between rows* of farm machinery, hurdles over things, swings from ropes. The excitement is created by the cutting rather than the dancer's movements. Yet Bacon, in a cocky but likable Mr. Cool performance, seems charged by some dazzling rhythm playing in his head. With Dianne Wiest as the minister's shrewd wife, and Lori Singer as his daughter, a slinky hellcat with a mane of wild hair. Written by pop lyricist Dean Pitchford. Directed by Herbert Ross, who has retreated all the way from the daring of *Pennies From Heaven.* Music by Kenny Loggins and others. PG. **38, 118, 205, 228, 407, 416, 436, 451, 531, 532, 535, 541, 542, 548, 554, 612, 616, 645, 666, 724, 745, 791, 801, 809, 822, 841, 878, 882**

FRIDAY THE 13TH—THE FINAL CHAPTER—(1hr. 31m., '84) Jason, the insane killer of *Friday the 13th,* returns for another violent rampage. With Kimberly Beck, Corey Feldman, Ted White. Dir. Joseph Zito. R. **24, 33, 80, 97, 104, 111, 118, 202, 223, 304, 408, 411, 423, 426, 450, 531, 541, 545, 552, 558, 567, 573, 603, 608, 614, 616, 620, 628, 651, 664, 714, 719, 722, 727, 732, 740, 751, 775, 780, 785, 790, 801, 804, 806, 811, 852, 861, 862, 878**

GOOD FIGHT, THE—(1hr. 38m., '83) Fascinating interviews with surviving members of the Abraham Lincoln Brigade, those idealistic Americans (many of them Communists) who went to Spain in 1937 to fight on the Republican side in the civil war. Interspersed with the interviews are the standard newsreels and still photos, all of it held together with narration (spoken by Studs Terkel). The movie is made in what one can only call the National Endowment style (like most documentaries on social subjects, *The Good Fight* was partially subsidized by the federal government). The subjects are all extraordinarily attractive —proud, resilient, witty. They could make anyone long for adventure and commitment, especially since they haven't aged, except in years. One wishes, however, that the interviews were more probing. The Soviet Union and the European Communists are much praised for supporting the Loyalist side, but what do these idealists feel about Stalin's decimation *of the other (anarchist and Trotskyite) leftist parties in* Spain? Dir. Noel Buckner, Mary Dore and Sam Sills. **5, 93**

GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES—(2hrs. 9m., '84) Imposing but stiff and uninvolving. Director Hugh Hudson, and his screenwriters Michael Austin and P.H. Vazak (a pseudonymn for Robert Towne), have taken what is essentially pulp-fantasy material and dramatized it with grim zoological-anthropological "authenticity." The *young Lord and Lady Greystoke, shipwrecked* off the coast of West Africa, build a tree house, have a baby, and die. The child is raised by apes, and immediately the movie is in trouble. Which ape is which? And how can we stay interested in their fights, in the beasts (played by actors inside Rick Baker's costumes) lurching around and thwacking the ground with their arms? Ian Holm, as the Belgian explorer D'Arnot, shows up, teaches the young man (whose name is John Clayton) how to speak English, and hauls him off to Scotland, where he falls into the arms of his grandfather, the Earl of Greystoke (Ralph Richardson). Richardson, the most generously humane actor of his day, warms the movie up a little. But Hudson lays on the upper-class pomp by the yard, and Clayton (Christopher Lambert), rather than acting amoral and sexually aggressive (as we would expect of a man raised in the jungle) turns out to be a better Edwardian than any of the fops raised in nurseries. The movie wants to celebrate Tarzan as a natural man without letting him be wild. It tames him. Cinematography by the great John Alcott. PG. **22, 32, 71, 104, 109, 118, 201, 206, 211, 212, 234, 300, 401, 403, 407, 412, 418, 422, 512, 521, 529, 541, 551, 554, 567, 573, 616, 622, 625, 628, 629, 634, 635, 658, 664, 701, 705, 710, 714, 716, 717, 730, 745, 746, 777, 791, 793, 795, 800, 803, 807, 817, 819, 822, 858, 862, 878**

ICEMAN—(1hr. 41m., '84) An astonishingly beautiful frozen-man-in-the-North movie, directed by Fred Schepisi. A creature frozen into a glacier turns out to be a 40,000-year-old man, an Inuit (Eskimo). A scientific research team defrosts him and restores him to life. But head scientist Lindsay Crouse wants to take him apart to discover what has kept him in such great shape all these years, while the saintly bearded young anthropologist Tim Hutton wants to keep him alive, study him, "communicate" with him. Can you guess which point of view wins out? As the well-preserved primitive, theater actor John Lone, who was trained as a boy by the Peking Opera, has a genuine triumph, suggesting a complex sensibility through stylized body movements and a grunt-and-groan language that grows more communicative every minute. And although the script is frequently silly, Schepisi redeems the picture with his heroic *sense of landscape and his tactile visual style.* PG. **16, 33, 48, 80, 97, 103, 109, 118, 201, 210, 225, 236, 308, 407, 413, 418, 422, 428, 447, 518, 528, 533, 536, 567, 571, 601, 615, 616, 649, 663, 710, 713, 732, 735, 747, 773, 784, 804, 807, 821, 857, 862, 864, 875**

KIPPERBANG—(1hr. 25m., '84) Set in 1948, the story of a fourteen-year-old British schoolboy who hopes, among other things, to steal a kiss from a pretty classmate. Dir. Michael Apted. PG. **73**

★**L'ARGENT**—(1hr. 30m., '84) In French, Eng. subtitles. Another of Robert Bresson's stripped-down modern fables of spiritual anguish. This one is about the life-destroying powers of money. A young oil deliveryman, *accidentally passing a counterfeit bill,* is arrested, loses his job, and begins an irreversible descent into criminality. By the end of the movie, he's swinging an ax against innocent people and making off with their savings. This dour tale has an undeniable power, derived, in large part, from Bresson's uniquely concentrated style, which removes the usual muck of identification and empathy and depends, instead, on a swift, inexorable depiction of acts. One such movie every five years or so has a tonic force—it clears away the stale feelings in the air. With non-professional actors, all very handsome. 86

LE BAL—(1hr. 52m., '84) Inventive and original yet still tedious. Set entirely in a single Parisian ballroom, *Le Bal* (which was based on a successful theater-piece devised by Jean-Claude Penchenat), chronicles the way men and women have looked at each other, danced, fought, and parted for fifty years. The film shuns dialogue, using only music, dancing, and pantomime. On the surface, it's a history of popular dance styles and pop culture in general, but surely the director, Ettore Scola, and his writers (Ruggero Maccari, Furio Scarpelli, and Penchenat) intend a study of the ways capitalism has affected the relations of men and women. We see a small number of actors play multiple roles, dancing and flirting in the style of six different periods—the present, the Popular Front period (1935), the beginning of the war, the middle of the war, Liberation, the fifties, and then back to the present again. The trouble is, we are watching actors, not dancers, and the routines, though often funny, never work up any excitement as *dance*. What interests the filmmakers is what the dancing, the clothes, and the styles of behavior reveal about our society. By the end of the movie, you may feel you're going to have to take a quiz on what you've seen. 62

LE CRABE TAMBOUR—(2hrs., '77) In French, Eng. subtitles. A naval adventure with reflections on war and loyalty set in the freezing sea off the coast of Newfoundland. With Jean Rochefort, Claude Rich, Jacques Dufilho, Jacques Perrin. Dir. Pierre Schoendoerffer. 16, 76

LES COMPÈRES—(1hr. 32m., '84) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. With Gérard Depardieu, Pierre Richard. Dir. Francis Veber. 56

★**LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. 6

MOSCOW ON THE HUDSON—(1hr. 57m., '84) Paul Mazursky's sweet-tempered, neo-melting-pot myth about a Soviet musician who defects to America. To be precise, he defects to New York, that many-towered Babel in which, as this movie has it, virtually no one speaks more than a few words of English. The musician, Vlad (Robin Williams), isn't wary the way a native New Yorker would be, so he doesn't find it unusual that his best friend is a black from Alabama (Cleavant Derricks), a sort of internal émigré; his girlfriend an Italian (Maria Conchita Alonso); and his lawyer a Cuban (Alejandro Rey) who floated to Miami some years earlier. These people not only like Vlad, who is easy to like, they like one another, and hang out together. Is this possible? Wouldn't most new arrivals stick with their own tribe? The movie's family-of-man spirit comes too easily and feels a bit forced. Yet Robin Williams is wonderful—bearded and hairy, a small, innocuous man in the early, excellent Moscow scenes (shot in Munich), his Vlad becomes open and gregarious in New York. The movie is anecdotal (rather than carefully plotted) and some of the anecdotes aren't as good as they should be, but its portrait of New York as a many-tongued chaos is hilarious and exact. Leon Capetanos worked with Mazursky on the screenplay. R. 14, 24, 31, 72, 92, 113, 114, 118, 205, 210, 223, 235, 236, 303, 402, 411, 414, 419, 426, 448, 500, 518, 529, 531, 541, 550, 559, 567, 602, 617, 632, 640, 649, 658, 663, 664, 708, 709, 711, 713, 719, 745, 746, 774, 792, 793, 795, 807, 810, 818, 827, 854, 863, 868, 873, 878

MY BEST FRIEND'S GIRL—(1hr. 39m., '84) In French, Eng. subtitles. In Bertrand Blier's new sex comedy, a handsome ski *boutiquier* (Thierry Lhermitte) takes up with a tramp (Isabelle Huppert) passing through an alpine resort. She moves in, making herself at home quickly, and then, avid for affection and eager to keep everybody happy, seduces her lover's best friend (Coluche), a morose, shapeless man who looks as if he were always suffering from the sniffles. But the two men are unshakable friends (the typical Blier pattern), and each is determined not to hurt the feelings of the other. With his usual charm and perversity, Blier works every permutation of love, jealousy, and self-sacrifice among these three, but the movie goes on and on, and despite the aura of high sophistication, it begins, after a while, to resemble the conventionally "debonair" sex comedies of yesteryear. The ubiquitous Huppert, the amoral girl who means to hurt no one, gives her most brazenly sexy performance yet. 55

POLICE ACADEMY—(1hr. 41m., '84) A police academy endures the antics of a motley group of misfits when forced to follow an open admissions policy. With Steve Guttenberg, Kim Cattrall, Bubba Smith, George Gaynes. Dir. Hugh Wilson. R. 21, 37, 58, 83, 92, 100, 109, 111, 118, 201, 206, 210, 225, 237, 305, 307, 401, 402, 412, 420, 428, 439, 512, 519, 523, 540, 557, 561, 567, 606, 616, 633, 640, 642, 650, 653, 668, 708, 710, 711, 715, 716, 719, 732, 747, 777, 779, 783, 784, 792, 793, 800, 803, 806, 811, 830, 851, 867, 873, 879, 889

★**PRIVATES ON PARADE**—(1hr. 35m., '84) As a drag-show entertainer who signs on, in 1948, for a tour of military bases in the Far East, British theater stalwart Denis Quilley is the essence of florid queenliness. When Quilley's commander, played by John Cleese, uses the traveling show as a cover to deliver arms to British troops besieged by Communist guerrillas, Quilley appears before some odd audiences. Nuns, missionaries, and Pygmies with spears scratch their heads in bewilderment as Quilley emerges on stage in silks and fruit headdress as Carmen Miranda or in a wig and American-army uniform as one of the three Andrews Sisters. This bittersweet farce, based on the successful Royal Shakespeare Company show written by Peter Nichols, is by turns nostalgic and acridly satirical. The joshing gay idiom, in this context of the empire's sunset, is both soft-edged and ironically heroic, for Quilley, doing his bit in the jungle, is the ultimate trouper. Just as much as *The Dresser*, this movie celebrates theater as an aspect of British valor. The sweet music-hall songs are by Denis King (Nichols wrote the lyrics). Directed by Michael Blakemore, a little pokily, but *con amore*. R. 62

★**RACING WITH THE MOON**—(1hr. 48m., '84) An extremely tender teenage love story set in a small California town in 1942, a time when a boy could roam for hours across empty fields or take his girl skinny-dipping without fear of discovery. The hero, Henry "Hopper" Nash (Sean Penn), a quiet, unformed seventeen-year-old with a hidden volatile streak, and his sleepy-eyed, loutish pal, Nicky (Nicolas Cage), are eager to get involved with girls before enlisting in the marines. Hopper falls in love with a serious girl (Elizabeth McGovern) in skirt and saddle shoes, whom he mistakenly thinks is rich; Nicky gets his Betty Grable-type girlfriend pregnant. The moods aren't strong enough, and the picture, as a whole, is too simple and undramatic, but it's charming nonetheless. The director, Richard Benjamin, lets the performances breathe, and while you're watching the actors the naïveté of the script doesn't bother you. Written by Steven Kloves, a 23-year-old U.C.L.A. dropout. Shot in Mendocino, California. PG. 23, 60, 85, 531, 567, 782, 878

★**RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. PG. 416, 436, 535, 542, 550, 666, 842

ROMANCING THE STONE—(1hr. 50m., '84) High-powered idiot adventure movie patterned after *Raiders of the Lost Ark*—only without the style. Kathlee Turner, who gets better and better, is extremely funn as a spinsterish romance writer who winds up in th jungles of Colombia with a ruffian adventurer (M chael Douglas). The role is a new version of Katharine Hepburn's performance in *The African Quee* (and Douglas is no Bogart), but she's good at it, rol ing her eyes in suspicion (mixed with avidity), an then giving herself over to enjoyment of her new violent life. Diane Thomas wrote the ramshackle screenplay, which is just an excuse for chases and thrills an crocodiles chomping on peoples' hands; and Rober Zemeckis, who has the energy, and also the finesse of a demolition-derby expert, directed for crude excitement. The movie is borderline offensive in th way it depicts every Third World person as either moron or sadist. R. 24, 32, 54, 100, 203, 234, 306 407, 413, 519, 562, 566, 602, 625, 648, 662, 719 728, 730, 748, 773, 778, 781, 795, 827

★**SILKWOOD**—(2hrs. 9m., '83) Delicate, beautifull acted, and finally terrifying. Screenwriters Nora Ephron and Alice Arlen and director Mike Nichols hav reconstructed the final days of Karen Silkwood, th nuclear-fuel plant worker who died in mysterious ci cumstances while trying to expose hazardous cond tions at the Kerr-McGee installation in Oklahoma i 1974. The filmmakers create a whole way of life, the don't illustrate a thesis or engage in political granc standing. Karen (Meryl Streep), a selfish, ornery rather sluttish woman, lives in a small house with he boyfriend, Drew (Kurt Russell), and her friend Doll (Cher), all of them plant workers. Karen's home life which seems casual—almost a digression—turns out t be part of the disaster that envelops her. At the plan she is aroused to the dangers of radiation only whe exposed herself. She becomes an avenger and a spy trying to find evidence of willful negligence, an winds up detested by her fellow-workers, who ar afraid they will lose their jobs. In this real-life horro movie, there are no creaking doors to distance u from the material, and we respond all the way. In he final moments, Streep conveys the anguish of complete isolation. R. 502, 524, 641, 654

★**SPLASH**—(1hr. 51m., '84) Gloriously funny romantic comedy. The golden, broad-shouldered Dary Hannah is a lovely mermaid, resident of Cape Cod who comes to New York, surfacing naked at the Statue of Liberty, to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Swimming underwater, eyes wide open, Botticelli hair streaming across her back and breasts, Hannah is ineffably beautiful. On land, her tail is replaced by powerful legs, and she just seems like a gorgeous girl who doesn't speak any English or much of anything else. She envelops her man, guiltlessly sexual, and he falls in love, stirred by a longing that goes deeper than lust. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. All of this is absurdly, sublimely romantic. A boy-meets-fish story, *Splash* is beautifully directed by ex-actor Ron Howard, who demonstrates a genuine lyrical talent as well as comic skill and timing. With the roaring tub of guts John Candy as Allen's sybaritic brother and Brillo-haired Eugene Levy as a demented scientist who threatens the couple. Written by Bruce Jay Friedman, Babaloo Mandel and Lowell Ganz. PG. 20, 30, 58, 78, 92, 97, 100, 114, 118, 201, 203, 212, 213, 234, 237, 303, 403, 411, 420, 422, 426, 512, 517, 526, 529, 536, 541, 567, 616, 621, 625, 632, 635, 637, 643, 648, 700, 702, 708, 714, 717, 721, 722, 744, 777, 779, 790, 798, 804, 807, 813, 825, 841, 849, 866, 879, 880, 888

STONE BOY, THE—(1hr. 33m., '84) A young boy's tragic accident brings emotional turmoil to his family, prosperous farmers in the Midwest. With Robert Duvall, Glenn Close, Frederic Forrest, Wilford Brimley, Jason Presson. Dir. Chris Cain. PG. 61, 213, 407, 422, 543, 559, 561, 702, 754, 782, 830

SUBURBIA—(1hr. 39m., '84) A group of outcasts, aged eight to eighteen, who live as a post-apocalyptic family in a condemned suburban tract house, spend their nights slam dancing in punk rock clubs and raiding split-level homes for food. Dir. Penelope Spheeris. R. 6

SUGAR CANE ALLEY—(1hr. 43m., '84) In French, Eng. subtitles. Reviewed in this issue. PG. 86

SWING SHIFT—(1hr. 52m., '84) Reviewed in this issue. PG. 9, 37, 70, 83, 93, 105, 118, 202, 212, 225, 300, 407, 413, 414, 428, 450, 511, 523, 541, 558, 561, 567, 603, 616, 632, 635, 642, 651, 653, 663, 700, 708, 710, 714, 717, 732, 745, 758, 774, 782, 796, 800, 805, 806, 822, 830, 846, 858, 866, 879

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow

(Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies*. With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. **554, 574**

TERMS OF ENDEARMENT—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **35, 38, 60, 118, 205, 211, 423, 438, 443, 447, 448, 511, 519, 549, 552, 567, 570, 606, 616, 626, 640, 658, 721, 733, 735, 756, 807, 821, 825, 854, 878, 885, 887**

THIS IS SPINAL TAP—(1hr. 22m., '84) Hilarious mock-documentary, in the style of Martin Scorsese's *The Last Waltz*, about the American tour of a stupefyingly bad imaginary rock band. Four of the most banal poseurs ever to come out of England, Spinal Tap has milked every fashion of the last twenty years without once achieving authenticity or skill. This movie, wickedly funny about the clichés of rock, has been shot in a jerky, rush-into-close-up documentary style that is itself a marvelous send-up of pseudo-authenticity. Directed by Rob Reiner, who appears, tugging his beard, as a Scorsese-type interviewer; written and performed by Christopher Guest, Michael McKean, and Harry Shearer, as well as Reiner. R. **14, 32, 72, 531**

TURUMBA—(1hr. 35m., '81) In Tagalog, Eng. subtitles. A German importer's interest in crafts produced by a family in a Philippine village leads to a comical adventure in mass production. Dir. Kidlat Tahimik. **2**

WHERE THE BOYS ARE—(1hr. 37m., '84) A remake of the 1960 teens-on-the-beach cult classic with George Hamilton and Connie Francis; in this version, four college girls journey to Fort Lauderdale on their spring break seeking fun and romance in the sun. With Lisa Hartman, Russell Todd, Lorna Luft, Wendy Schaal, Howard McGillan, Lynn-Holly Johnson, Christopher McDonald. Dir. Hy Averback. R. **30, 225, 305, 401, 412, 501, 523, 531, 533, 541, 566, 616, 627, 643, 648, 745, 774, 807, 857, 860, 862, 878**

WILD HORSES—(1hr. 30m., '84) The true story of two men's efforts to stop the shooting of wild horses in New Zealand, which was legal before being banned by the government in 1981. With Bruno Lawrence, Keith Aberdein. Dir. Derek Morton. **42, 46**

Revivals

AFRICAN QUEEN, THE—(1hr. 48m., '52) The top-notch story of a fantastic romantic adventure set in the Congo during W.W.I. Brilliantly written, directed, and acted, starring Humphrey Bogart and Katharine Hepburn. Dir. John Huston. **2**

BLOW-UP—(1hr. 50m., '66) Borderline Antonioni: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, mod London seen through Italian eyes, and our old friends, illusion and reality. With David Hemmings, Vanessa Redgrave and Sarah Miles. **13**

BREAKFAST AT TIFFANY'S—(2hrs., '61) Audrey Hepburn is wonderful in this adaptation of Truman Capote's novel about a mysterious, charmed newcomer to the chic New York party scene. A slick, lively, and crazily funny film. With George Peppard and Patricia Neal. Dir. Blake Edwards. **95**

BRINGING UP BABY—(1hr. 42m., '38) Poor Cary Grant. On the eve of his nice, quiet wedding his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and. . . See for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. **89, 95**

CABIN IN THE SKY—(1hr. 39m., '43) A silly story about churchgoing-versus-hellraising folk, this all-black Vernon Duke musical is one of the few that provided a showcase for the tragically wasted talents of black performers. Eddie Anderson is an engagingly comic ne'er-do-well and a very young Lena Horne an irresistible sinner, but the keystone of the movie is the tremendous Ethel Waters, radiant in such numbers as "Happiness Is Just a Thing Called Joe" and "Taking a Chance on Love." The marvelous score also includes "Honey in the Honeycomb," the title song, and, in a show-stopping number, a dazzling John Bubbles doing his specialty "That's Why They Call Me Shine." Dir. Vincente Minelli. **10**

CASABLANCA—(1hr. 42m., '42) Ronald Reagan and Ann Sheridan were originally signed to star in this screen adaptation of an unproduced play, *Everybody Comes to Rick's*, but somewhere along the line they were replaced by Humphrey Bogart and Ingrid Bergman. Warner Bros. regulars Sydney Greenstreet, Peter Lorre, and Claude Rains also figure prominently, and Dooley Wilson sings (his piano playing was reputedly dubbed, as he couldn't play a note). Michael Curtiz directed, without deciding until filming was almost finished how the movie would end—should Ilsa stick with Rick or leave with Laszlo? **2**

HIROSHIMA, MON AMOUR—(1hr. 28m., '60) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eija Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline pretentious, with some passages of great lyrical intensity. **10**

HOLIDAY—(1hr. 30m., '38) The delightful screen adaptation of a Broadway hit play by Philip Barry, featuring one of Katharine Hepburn's peerless romantic-comedy performances. With Cary Grant and Doris Nolan. Dir. George Cukor. **89**

KAGEMUSHA—(2hrs. 20m., '80) In Japanese, Eng. subtitles. Akira Kurosawa's great film, made at age 70. In sixteenth-century Japan, a common thief doubles for a great warlord who has died (Tatsuya Nakadai plays both roles). He gets by with the imposture because the warlord's friends and enemies alike are in love with the ideal of leadership. Men die to protect the impostor once he has mastered the dead man's physical style and nobility of bearing. Every movement and gesture is erect, vibrant, heroically decisive and curt, and the battle scenes, with masses of men galloping at dusk, are an apocalypse charged with lightning. **96**

LAST DETAIL, THE—(1hr. 45m., '73) Jack Nicholson gives a bravura performance in this Hal Ashby film about a Navy lifer who transports a young recruit (Randy Quaid) to prison for a minor offense. As the movie goes on, we realize that Nicholson's character has been living in his own prison all his life. From a Darryl Ponicsan novel. **39**

LAST YEAR AT MARIENBAD—(1hr. 32m., '62) In French, Eng. subtitles. The famous avant-garde puzzler of the early sixties. A gorgeous couple wanders through the shadows of a vast European hotel. Did they meet the year before? It's a ridiculous question, but the movie is fascinating. With Delphine Seyrig. Dir. Alain Resnais. **10**

MADAME ROSA—(1hr. 45m., '78) In French, Eng. subtitles. This Oscar-winning fable about the rapport that develops between a dying Jewish ex-prostitute and an Arab orphan is a fantasy of Arab-Israeli old-young togetherness. But even as it strains credibility it breaks the heart; particularly Simone Signoret's breathtakingly courageous performance of a once-beautiful, old, and puffy whore. Dir. Moshe Mizrahi. **95**

MAGIC FLUTE, THE—(2hrs. 15m., '75) In Swedish, Eng. subtitles. Ingmar Bergman's enchanting version of the Mozart opera suggests that he should take more frequent holidays from anxiety, despair, and "the God question." Musically, the performance is a little stodgy, but Bergman's staging is fluid and intimate in a way that opera on stage could never be, and Mozart's drama of the trials of love emerges with clarity and force. People who have never stepped into an opera house have been enthralled by this film. **96**

MAN WHO KNEW TOO MUCH (1956), THE—(2hrs.) Reviewed in this issue. PG. **16, 57, 88**

MY DINNER WITH ANDRE—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. They represent opposing philosophical points of view: Gregory the restless, foolish seeker of transcendental experience, Shawn the defender of everyday life—the morning newspaper, a cup of coffee from the night before that's blissfully free of dead roaches. It's all good talk: You may be irritated, but you won't be bored. Dir. Louis Malle. **96**

NORTH BY NORTHWEST—(2hrs. 16m., '59) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as an innocent New York ad man mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. **96**

PIRATES OF PENZANCE, THE—(1hr. 52m., '83) What was wildly exuberant and funny on stage looks merely hysterical, stale, and repetitive on screen. Kevin Kline's prancing and satirical flourishes as the Pirate King are still amusing, but he smirks too much and seems terribly pleased with himself; Rex Smith does his well-built-teen-idol thing pleasantly, but Linda Ronstadt is plump and pallid. Only George Rose, triumphing in the Gilbert and Sullivan patter songs, is a complete joy. The movie isn't dull, but it's wearying and impersonal. It could all be happening a thousand miles away. Dir. Wilford Leach. **13**

REAR WINDOW—(1hr. 52m., '54) The Hitchcock classic about prurience, spying, and sexual fear, reissued after being held off the market for two decades. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly his "too perfect" fiancée in organdy and pearls, who turns out to have a considerable taste for adventure; Thelma Ritter a smart working-class nurse; Wendell Corey a skeptical cop; and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view-strategy is justifiably famous; yet, on re-viewing it after many years, what's more surprising is the psychological density and coherence of the whole movie. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed, amplified, and commented on by the events across the courtyard. **707, 788**

ROYAL FAMILY OF BROADWAY, THE—(1hr. 22m., '31) An excellent movie of the Edna Ferber-George S. Kaufman play satirizing the Barrymores. Fredric March is especially good as John Barrymore, repeatedly running upstairs and showing off his profile. Dir. George Cukor and Cyril Gardner. **10**

STARSTRUCK—(1hr. 35m., '82) A lively punkette with a mop of wild red hair (Jo Kennedy) careers all over modern Sydney, trying to make it as a rock singer any way she can. At the same time, her fourteen-year-old cousin and manager (Ross O'Donovan) wheels and deals while dressed in his school uniform of knee pants and rumpled socks. These two kids might be Mickey Rooney and Judy Garland in Day-Glo hair, and the movie is sweet, innocent, silly, jumpy, and fun. Dir. Gillian Armstrong. **39**

STREETCAR NAMED DESIRE, A—(2hrs. 4m., '51) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche du Bois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. **39**

SUNDAY BLOODY SUNDAY—(1hr. 50m., '71) A jazzily elegant, basically superficial film about two middle-aged Londoners, a man and a woman, both in love with the same youth, an easygoing, amiable, irresponsible artist. The movie moves from set piece to set piece, redeemed only by a quietly touching performance by the late Peter Finch. With Glenda Jackson and Murray Head. Dir. John Schlesinger. **2**

THIN MAN, THE—(1hr. 33m., '34) The first of this famous series was also a pioneer screwball comedy, starring William Powell and Myrna Loy as detective Nick Charles and his wife, solving mysteries while staying high on endless cocktails. From the Dashiell Hammett book and based, of course, on Hammett's volatile, wisecracking relationship with Lillian Hellman. Dir. W.S. Van Dyke II. **10**

TOKYO STORY—(2hrs. 14m., '72) In Japanese, Eng. subtitles. Yasujiro Ozu's masterpiece about an elderly Japanese couple and their relationships with their grown children reaches the inner core of universal human experience. It is so intimate a film experience that it will remain with you as a personal memory. **95**

XALA—(2hrs. 15m., '75) In French and Woloff, Eng. subtitles. A comedy-drama, filmed and set in Senegal, about corrupt businessmen taking over from the colonialists, and their lingering superstitions and customs. The satirical detail on various lifestyles is fascinating. A quite unusual film. With Leye Thierno. Dir. Sembene Ousmane. **2**

THEATER

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Performance length is approximate; phone theater for exact time.

Broadway

Previews and Openings

Monday, April 23

OLIVER!—Ron Moody and Patti LuPone star in a revival of the musical by Lionel Bart (book, music, and lyrics), freely adapted from the Dickens novel; directed by Peter Coe. Others in the cast: Graeme Campbell, Michael Allinson, I.M. Hobson, Elizabeth Larner, Frances Cuka, and Braden Danner in the title role. Wed.-Sat. at 8, Sun. at 6, Sat. & Sun. at 2, $25-$40; Wed. at 2, $22.50-$32.50. Previews now prior to a 4/29 opening. **Mark Hellinger,** 51st & Bdway (239-6200). 2 hrs., 10 mins. All major credit cards.

PLAY MEMORY—Joanna McClelland Glass's memory play, set in Canada from 1939 when WW II started for Canada, continuing through the year 1968; directed by Harold Prince. Starring are Donald Moffat, Jo Henderson, Valerie Mahaffey. Previews now prior to a 4/26 opening. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $15-$30, Sat. at 8, $20-$35, Wed. at 2, $10-$25. **Longacre,** 220 W. 48th (239-6200). 2 hrs., 15 mins. All major credit cards.

SHIRLEY MACLAINE ON BROADWAY—Staged and choreographed by Alan Johnson, original music and lyrics by Marvin Hamlisch and Christopher Adler, cast includes Mark Reina, Larry Vickers, Jamilah Lucas, and Antoinette Yuskis. Tues., Wed., Thurs. at 8, Sun. at 3 & 7:30, $30-$35; Fri. at 8, Sat. at 7 & 10, $35-$40; thru 5/20. **Gershwin,** 51st W. of Bdway (586-6510). 2 hrs. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. Previews now prior to a 5/2 opening. **Booth,** 222 W. 45th (239-6200). 2 hrs., 10 mins. All major credit cards.

A WOMAN OF INDEPENDENT MEANS—Barbara Rush stars in Elizabeth Forsythe Hailey's one-woman play, inspired by the life of Hailey's grandmother; directed by Norman Cohen. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $22.50-$27.50; Fri. & Sat. at 8, $25-$30. Previews now prior to a 5/3 opening. **Biltmore,** 261 W. 47th (582-5340). 2 hrs. All major credit cards.

Wednesday, April 25

END OF THE WORLD—*With Symposium To Follow:* Arthur Kopit's comedy about a mysterious stranger of enormous wealth who commissions a playwright to write a piece that will save the world from impending doom; directed by Harold Prince. Starring are John Shea, Barnard Hughes, and this year's Academy Award-winning actress Linda Hunt. Previews begin 4/25 prior to a 5/6 opening. (Previews are $5 less than after opening.) Tues.-Thurs. at 8, $26.50-$32.50; Fri. & Sat. at 8, $29-$35; Wed. & Sat. at 2, $22.50-$28.50. **Music Box,** 239 W. 45th (246-4636). 2 hrs., 10 mins. All major credit cards.

Now Playing

AWAKE AND SING—A revival of the 1935 Clifford Odets play about Jewish-American family life in New York; with Nancy Marchand, Harry Hamlin, Michael Lombard, Paul Sparer and Thomas Waites; directed by Theodore Mann. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. All tickets are $27, except for $30 on Sat. night. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 15 mins. All major credit cards.

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BEETHOVEN'S TENTH—By and with Peter Ustinov, and with George Rose, Mary Jay, Adam Redfield, Gina Friedlander, Gwyllum Evans; directed by Robert Chetwyn. Ustinov stars as the curmudgeonly composer who appears in the London home of a stuffy music critic, his wife, and son, to settle a family dispute. Tues.-Thurs. at 8, Wed., Sat. & Sun. at 2, $25-$35; Fri. & Sat. at 8, $27.50-$37.50. **Nederlander,** 208 W. 41st (921-8000). 2 hrs., 10 mins. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Marilyn Chris, Peter Michael Goetz, J. Patrick Breen, Kathleen Widdoes, Royana Black, and Marissa Chibas. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. Credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. Sung in English Mon.-Wed. & Wed. mat.; in French Thurs.-Sat. & Sat. mat. **Vivian Beaumont,** Lincoln Center, 65th & Broadway (874-6770). 82 mins. (No intermission.) Major credit cards.

CATS—The London musical, with a cast of 23 American "Cats," based on T.S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich in a revival of the Arthur Miller play; directed by Michael Rudman. With Louis Zorich, Stephen Lang, David Chandler, John Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter, Karen Needle, Patricia Fay, and David Huddleston. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $20-$30; Sun. at 3, $22.50-$32.50; (no Saturday matinees) closes 6/10. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 min. Credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45 (239-6200). 2 hrs., 45 min. Major credit cards. ●

42ND STREET—Anne Rogers, Jerry Orbach, Kar Ziemba, and James Brennan in a musical based the novel by Bradford Ropes which was made into t 1933 Warner Bros. film classic about producing musical on Broadway. Clear? Consensus terms th production and cast pure gold and the crowni achievement of the late Gower Champion. Book: M chael Stewart & Mark Bramble. Music: Harry W ren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Su at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic, 2** W. 44th (239-6200). 2 hrs., 15 mins. All major cre cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's com dy-drama concerns a group of real estate salesme portrayed as both sharks and victims of a cutthro system; directed by Gregory Mosher. With Joe Ma tegna, Mike Nussbaum, Robert Prosky, Lane Smit James Tolkan, Jack Wallace, and J. T. Walsh. Mo Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 45th (239-6200). 2 hrs. All major credit cards.

THE GOLDEN AGE—Irene Worth, Stockard Cha ning, and Jeff Daniels in A. R. Gurney, Jr.'s play su gested by a Henry James story and set contemporary Manhattan's Upper East Side, co cerning the allures and dangers of nostalgia; d rected by John Tillinger. Tues.-Sat. at 8, $25-$27.5 Wed. & Sat. at 2, Sun. at 3, $22-$24. **Jack Lawrenc** 359 W. 48th (307-5452). 2 hrs. All major cred cards.

A MOON FOR THE MISBEGOTTEN—Revival Eugene O'Neill's play, starring Kate Nelligan, Ia Bannen, and Jerome Kilty. Mon.-Fri. at $22.50-$32.50; Sat. at 8, $25-$35 (there are no mat nees). **Cort,** 48th St. betw. Bdway & 6th (239-6200 2 hrs., 45 mins. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flyin ace and Twiggy an aquacade star who once swam th English Channel in a musical production (music an lyrics from nine shows by George and Ira Gershwi —book by Peter Stone and Timothy S. Mayer), stage and choreographed by Thommie Walsh and Tomm Tune. A feast for eyes and ears! Tues.-Sat. at $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs 30 min. All major credit cards.

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorso are the stars of Michael Frayn's comedy which deal with the misadventures of a third-rate British actin troupe as it tours a farce through backwater town directed by Michael Blakemore. The play creates a atmosphere so charged with hilarity that sparks whi about everywhere! Tues.-Thurs. at 8, Wed. & Sat. a 2, Sun. at 3. $22.50-$32.50; Fri. & Sat. at 8, $25-$3 Wed. at 2, $17.50-$27.50. **Brooks Atkinson,** 25 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musica comedy; sketches by Jules Feiffer, John Lennon Leonard Melfi, David Newman, Robert Benton, Da Greenburg, Sam Shepard, Sherman Yellen. Directe by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival o the Richard Rodgers/Lorenz Hart/George Abbot 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler with addditional choreography by Peter Martins Featured are Kitty Carlisle, George S. Irving, Lar Teeter, Leonid Kozlov, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W 52nd (977-9370). 2 hrs., 40 min. Credit cards. ●

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baranski, Kenneth Welsh, Yeardley Smith, Peter Gallagher, and Vyto Ruginis. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kim Hauser, Scott Holmes. Music and lyrics by

John Kander and Fred Ebb; directed by A.J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniel's choreography may be her best yet. Minnelli's and Rivera's performances are knowing, efficiently executed, and multi-faceted. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $23-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Philip Astor and Raymond Baker. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A...MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary G. Murray, Randy Graff, Charlaine Woodard, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

AND I STILL BELIEVE IN LOVE—Herndon Lackey, Barbara Passolt, Michael Scott, and Susan Cella in a musical comedy for lovers and other survivors, book and lyrics by Stan Barber, music by Daryl Kojak. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $16-$20; from 4/25. **Richard Allen Center,** 36 W. 62nd (279-4200).

AND A NIGHTINGALE SANG—C. P. Taylor's intensely likable comedy concerning a petit-bourgeois family in the north of England during WW II; directed by Terry Kinney. One of the better buys in our inflationary theater. The actors, mostly from Chicago's Steppenwolf Theater, are a virtuoso ensemble. And Joan Allen is a wonder! Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50; thru 4/28. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater building (799-9100).

DESIRE UNDER THE ELMS—Lee Richardson and Kathy Whitton Baker in a revival of Eugene O'Neill's play about the conflict of father and son over possession of land and a woman; directed by Terry Schreiber. Tues.-Sat. at 8; mats. Wed., Sat., & Sun. at 2; $18-$25. **Stage One,** 333 W. 23rd (242-7800).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Will Patton and Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

HOLY JUNKIE—John Quinn's play deals with the emotional experiences of drug addicts; directed by James Jennings; featuring James Nixon, Jane Culley, and Michael Halata. $15-$18. **Amer. Theater of Actors,** 314 W. 54th (581-3044).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Marge Kotliski, Peg Murray, Jerry Lanning, Tom Robbins, Cristine Rose, and Chip Zien. **Playwrights Horizons,** 416 W. 42nd (279-4200).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

LOVE—Based on Murray Schisgal's 1964 comedy called *Luv.* This time, it's a musical by Howard Marren, Jeffrey Sweet, and Susan Birkhead; directed by Larry Fuller. With Judy Kaye, Stephen Vinovich, and Nathan Lane; and the action takes place on a bridge overlooking Manhattan. Tues.-Sat. at 8; Wed. & Sat. at 2, Sun. at 3; $22-$27.50. **Audrey Wood,** 359 W. 48th (307-5452).

MELODY OF MANHATTAN—Musical covering *music and dance styles from the 20s to the 80s, by* Ronnie Britton; Tues.-Thurs. at 8:30, Fri. & Sat. at 7:30 & 10; $15-$18. **Perry St. Theater,** 31 Perry St. (255-9186).

'NIGHT, MOTHER—The Pulitzer Prize-winning work by Marsha Norman, starring the original cast, Kathy Bates and Anne Pitoniak; directed by Tom Moore, is in a new home off-Broadway. The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$24.50. **Westside Arts Theater,** upstairs, 407 W. 43rd (541-8394).

NITE CLUB CONFIDENTIAL—Dennis Deal's musical is the "sin-steeped story of a 50s nightclub singer, her rise, her fall, her lust." Tues.-Fri. at 8, Sun. at 7:30; Sat. at 7 & 10, Sun. at 3. **The Ballroom,** 253 W. 28th (877-4410).

THE NUNSENSE STORY—Musical comedy, with *lyrics and music by Dan Goggin, book by Steve* Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues.-Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438).

ON APPROVAL—Frederick Lonsdale's comedy concerning two women who decide to have a trial marriage with their fiances at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25. **Roundabout/Susan Bloch,** 307 W. 26th (242-7800).

ORWELL THAT ENDS WELL—Second City comedy revue, directed by Bernard Sahlins and Ed Greenberg, with music by Fred Kaz. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Village Gate,** Bleecker & Thompson (475-5120).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Joanne Camp, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

THE PATRICK PEARSE MOTEL—Hugh (*Da*) Leonard's Irish sex farce about two businessmen opening a chain of motels, and one of their unfaithful wives; directed by Robert Bridges. Wed., Thurs., & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $10-$12; thru 4/29. **Riverwest Theater,** 155 Bank St. (243-4200).

PAY ATTENTION—The Unpredictable Deadpan Humor of Composer-Ventriloquist Doug Skinner, a one-man musical extravaganza. Tues.-Fri. at 1 p.m., Wed. at noon; $4.50; from 4/24. **American Place Theatre,** 111 W. 46th (247-0393).

SPOOKHOUSE—Harvey Fierstein's new play, starring Anne Meara, described as "a dark comedy about a family in Brooklyn," takes place in an apartment above a Coney Island spookhouse; directed by Eric Concklin. With Michael Sacks, Mark Gordon, Dawn Kreizer, and Ron Meier. Tues.-Sat. at 8, mat. Sat. at 2, *Sun. at 3 & 7:30. All seats are $19.50, exc.* Fri. & Sat.—$22. **Playhouse 91,** 316 E. 91st (831-2000).

SUZANNA ANDLER—Marguerite Duras's study of a woman's confrontation with her self-image; directed by Aaron Levin, with Barbara Andres in the title role. Tues.-Sat. at 8, Sun. at 3 & 7; $15. **South St. Theatre,** 424 W. 42nd (279-4200).

TERRA NOVA—Robert Foxworth stars in Ted Tally's play about Capt. Scott's disastrous expedition to the South Pole; directed by Gerald Gutierrez. With Christine Healy, Anthony Zerbe, and Daniel Gerroll. A Playwrights Horizons production. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $15-$18; thru 5/13. **American Place Theater,** 111 W. 46th (247-0393).

TO GILLIAN ON HER 37TH BIRTHDAY—Michael Brady's play comes from off-off Broadway to off-Broadway, with most of the original cast (Sarah Jessica Parker, Jean DeBaer, Richmond Hoxie, Cheryl McFadden & David Rasche); directed by Pamela Berlin. $14-$20. **Circle-in-the-Square,** 159 Bleecker (254-6330).

TRUE WEST—Daniel Stern and Tim Matheson co-star in Sam Shepard's play, directed by Gary Sinise,

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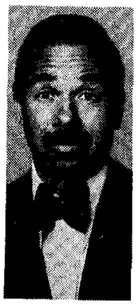

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about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$22. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

WOZA ALBERT—A South African comedy by and with Percy Mtwa, Mbongeni Ngema; directed by Barney Simon. Story deals with the Second Coming of Christ in South Africa. Tues.-Fri. at 8, Sat. at 7 & 10, & Sun. at 3 & 7; $18-$22. **Lucille Lortel Theater,** 121 Christopher St. (924-8782).

Theater Companies

AMERICAN JEWISH THEATRE—*Andorra,* by Max Frisch, set in a mythical kingdom, dwells on a youth who is ridiculed because he is mistaken for a Jew; directed by Marty Fried. Thurs. & Sat. at 8, Sun. at 2 & 7; $11; thru 6/17. **Studio Theater,** 1395 Lexington Ave. (427-4410).

AMERICAN SHAKESPEARE REP—*Othello,* 4/28, 5/4, 10, 13, 19. Marlowe's *Faustus,* 4/27, 5/6, 12, 17, 18. Sheridan's *The Rivals,* 4/26, 29, 5/3, 5, 11, 20. Thurs.-Sat. at 8, Sun. at 3; $7.50. **Theater 22,** 54 W 22nd (279-9321).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—John Bishop's *The Harvesting* concerns a detective's investigation of an estranged family in an attempt to find the solution to a murder. With Paul Butler, Edward Seamon, and Jimmie Ray Weeks. Thru 4/29. **Circle Rep,** 99 Seventh Ave. So. (924-7100).

CITY THEATRE FESTIVAL—*The Merry Wives of Windsor,* set in Westchester, 1984, wherein Falstaff pursues two upper-middle-class American wives. Thurs.-Sat. at 8, Sun. at 7:30, thru 4/29; $6. **New Theater,** 62 E. 4th St. (477-4120).

EQUITY LIBRARY THEATER—Eugene O'Neill's *A Touch of the Poet,* drama of a proud Irishman trapped in his dreams of past glory. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 4/29. **Theater,** 310 Riverside Dr. at 103rd (663-2028).

FAMILY REPERTORY—*Throw Down II,* a musical tribute to boxers, examining their struggles, triumphs and failures. 4/26-28, 5/3-5 at 8; $6. **Cuando,** 9 Second Ave. (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Revue, political satire, and improvisation. Sun. at 7:30, Fri. at 8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

HERITAGE THEATER—Shakespeare's *All's Well That Ends Well,* directed by Thomas Luce Summa; with Louise Horton, Virginia Downing, Bonita Beach, Ian Blackman, Lura Bane Howes, and Stephen Gabis. 4/26-28, 5/3-5 at 8; mats. 4/29, 5/6 at 3; $4.50 & $5. **National Arts Club,** 15 Gramercy Park So. (679-7575).

JEAN COCTEAU REPERTORY—George Farquhar's *The Beaux' Stratagem,* about two city rogues who barnstorm the country in search of wealth and women; thru 5/20. Robert Lowell's *The Oresteia of Aeschylus;* Ben Jonson's *Epicoene,* or *The Silent Woman* (circa 1600), rotates with the above. Tickets are $8.50. Call theater for specifics. **Jean Cocteau,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Donald Wollner's *Escape From Riverdale,* comedy about growing up in a small community; directed by Lynn Polan. Tues.-Thurs. at 8; Sat. at 8, Sun. at 2 & 7; $11-$14. **Theater,** 344 E. 14th (279-4200).

LAKOTA THEATRE COMPANY—GBS's *The Man of Destiny* and *How She Lied to Her Husband.* The first is a look at the private side of Napoleon Bonaparte, and the second is a spoof on romance and English manners. Thurs. & Fri. at 8, Sat. at 7 & 9:30 (Sun. mat 5/6 at 3); 4/27-5/6; $6. **Clyde Vinson,** 612-616 Eighth Ave. (944-1175).

LA MAMA E.T.C.—Andre De Shields and his *Haarlem Nocturne B.Y.O.B.* play Fri. & Sat. at 11 p.m.; $8. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Romulus Linney's *Laughing Stock,* three short plays about Southern life; directed by Ed Howard. With Frances Sternhagen, Jane Connell, and Leon Russom. Wed.-Sat. at 8, Sun. at 3; thru 5/6; $8. **Lion Theater,** 422 W. 42nd (279-4200).

MANHATTAN THEATRE CLUB—**Upstage:** From 5/1, Holly Hunter, Mark Linn-Baker, and Patricia Richardson in Beth Henley's *The Miss Firecracker Contest,* story of a young woman with a shady past who now has loftier ambitions; directed by Stephen Tobolowsky. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $16-$20. **Downstage:** Harold Pinter's *Other Places,* three one-acters: *A Kind of Alaska, Victoria Station,* and *One for the Road;* directed by Alan Schneider. With Kevin Conway, Henderson Forsythe, David
George, Caroline Langerfelt, Greg Martyn, a
Dianne Wiest. Tues.-Sun. at 8, mats. Sat. & Sun.
2:30; $22 & $24; thru 5/20. **MTC,** 321 E. 73
(472-0600).

THE MIRROR THEATER—Susan Glaspell's *Inhe*
tors and Clifford Odets's *Paradise Lost;* both direct
by John Strasberg, alternate with *Rain,* by John C
ton and Clemence Randolph, and Ibsen's *Gho*
The company features Geraldine Page, Mas
Adams, Maxwell Caulfield, Madeleine Sherwo
Sabra Jones, David Crier, and Juliet Mills. Phone
schedule. **Theater at St. Peter's,** Lexington at 5
(944-9300).

NONE OF THE ABOVE REP—One-acters by Artl
Kopit (*Chamber Music*), William Saroyan (*The Pi*
Pong Players), and Edward Farley (*Cliché* and *Fug*
for an Assembly Line). Thurs.-Sat. at 7:30, Sun. at
$6; 5/10-27. **18th St. Plyhse,** 145 W. 1
(666-8417).

OPEN SPACE THEATER—Hugh Leonard's *All t*
Nice People concerns a young woman returning
her family and home town after eight years in Lo
don; directed by Alex Dmitriev; with Cara Duff-M
Cormick and James Harper. Wed.-Sat. at 8, Sun. at
thru 5/6; $8. **TOMI Park Royal Theater,** 23
73rd (929-3567).

PAN ASIAN REP—Ruth Wolff's *Empress of China,*
in the Forbidden City, centering around the compl
character of the Empress Dowagner (c. 1900);
rected by Tisa Chang; with Tina Chen, Ernest Abu
Alvin Lum. Wed. & Sat. at 8, Sat. at 2, Sun. at 3 &
$10-$12; thru 5/20. **Actors Outlet,** 120 W. 28th
2nd floor (255-7293).

REPERTORIO ESPANOL—Julio Maricio's
Valije; Amandeo Vives's zarzuela, *Dona Francisqui*
a tribute to eternal Madrid; Lorca's *La Zapate*
Prodigiosa; in Spanish in repertory; $8-$10; th
April. **Gramercy Arts Theatre,** 138 E. 27
(889-2850).

RIDICULOUS THEATRICAL COMPANY
Charles Ludlam's latest, *The Mystery of Irma Vep,*
Penny Dreadful, is a two-man show starring Charl
Ludlam himself and Everett Quinton in multip
roles. Play is replete with vampires, werewolves, a
mummies. Fri. & Sun. at 8, Sat. at 7 & 10; $10; fro
5/4-6/24. **One Sheridan Square** (691-2271).

ROYAL COURT REP—Phyllis Craig's *Myste*
Weekend, Fri. & Sat. at 8, Sun. at 3; *Bargain for M*
der, Mon. at 8; *Murder One,* Tues. at 8; $7. **Theate**
301 W. 55th (997-9582).

SOHO REP—*Mandrake,* with music by Antho
Bowles, book and lyrics by Michael Alfreds, is bas
on Machiavelli's classic, a biting attack on gree
lawyers, pompous doctors, and hypocritical chur
men. Thurs. & Fri. at 8, Sat. at 6 & 9:30, Sun. at 4; $
thru 5/6. **Rep,** 19 Mercer St. (925-2588).

THE 13TH STREET THEATER—Edward Portnoy
In the Waiting Place, directed by Keith Greer,
about abandoned children, awaiting adoption; Tue
& Wed. at 7:30, Sat. at 5. Israel Horovitz's *The Indi*
Wants the Bronx, directed by Peter Gordon, abo
two street punks caught up in their own terrorizin
Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed
Roberta Hawkins, about man's desire to be fir
Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Dray
The Mothers, directed by Edward Medina, abo
pregnant unwed teenagers. Mon. & Thurs. at 7:3
Theater, 50 W. 13th St. (675-6677).

Off-Off Broadway

Schedules and admissions extremely subject t
change. Phone ahead, avoid disappointment.

AFTER SARA—Deborah Morgenthal's play about
young mother bowed down by housework who ste
into a suburban nightmare; directed by Robert He
son. With Lynn Balesteri, Terry Hempelman, Bria
King, and Midge Montgomery. Thurs.-Sat. at 7:3
Sun. at 4; $6; thru 5/6. **18th St. Plyhse,** 145 W. 18
(569-9216).

ARMS AND THE MAN—GBS's play, directed by A
dres Castro. Fri.-Sun. at 8, Sun. at 3; $6; thru 6/
West Side Rep., 252 W. 81st (666-3521).

THE BEST PART OF THE APPLE—Sophisticate
comedy by Jack Wild. Thurs.-Sat. at 8, Sun. at 3; $
thru 4/29. **Carter,** 250 W. 43rd (391-1880).

BLACKBERRIES—A minstrel/vaudeville spectac
lar, directed and choreographed by Andre d
Shields, with songs, dances, specialty routines, an
sketches, performed by a multi-racial ensemble; co
ceived and written by Joseph George Caruso. Thurs
Sat. at 7:30; Sun. at 3; $8; thru 5/13. **AMA**
Repertory, 1 E. 104th (369-8000).

BOUND TO RISE—Music/theater work based on th
Horatio Alger stories; music by Robert Dennis; d
rected by Barbara Vann. Wed.-Sat. at 8; $6-$10; 4
25-6/2. **Medicine Show,** 6 W. 18th (255-4991).

CAKE & SIPPIN' WHISKEY—Vicki Mooney's sto
of small-town lives and expectations, set in Okla

homa right after WW II; With Tyrone Power (son of the same), Bader Howar (daughter of Barbara Howar). Wed.-Sat. at 8, Sun. at 2:30; $6; 5/4-25. **Neighborhood Group,** 420 W. 42nd, top floor (279-4200).

COLLECTIVE CHOICES—Three one-acters; directed by Ralph Weeks; written by Michelle Dismore, Sue Fine, Christopher Lane, and Jackie Kanner. Thurs.-Sun. at 8; thru 5/6. **Courtyard Plyhse,** 39 Grove St. (939-3567).

THE CUBAN SWIMMER—Milcha Sanchez-Scott's seven-character play of endurance about a woman swimming from Long Beach to Catalina; together with Sanchez-Scott's *Dog Lady,* a story of physical endurance, love, and faith. $10, $12; thru 5/27 **INTAR,** 420 W. 42nd (695-6134).

DER INKA VON PERU—Jeffrey Jones's collage play constructed from found texts, principally Prescott's *The Conquest of Peru;* presented as part of the Wooster Group Visiting Artists Series. Mon.-Wed. at 9; $7; 4/30-5/23. **Performing Garage,** 33 Wooster St. (966-3651).

FAMILY INVENTIONS—Mary Ryzuk's comedy about a show-business family that finds it necessary to reinvent reality on the spot; directed by Henry Levinson. Thurs.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 4; $8; thru 5/13. **All Souls,** Lexington at 80th (535-3356).

FOREVER YOURS—MARIE-LOU—Michel Tremblay's play about a family's struggle to survive in a working-class world filled with love, hatred, and alcohol; translated and directed by Merwan Mehta (Zubin's son). Wed.-Sat. at 8, Sun. at 2:30; $6; thru 4/28. 420 W. 42nd, top floor (279-4200).

FROZEN ROSES—Written and directed by August Armstrong, this two-character musical, with music and lyrics by Mark Stewart, tells of conflicts between men and women and the games they play. Wed.-Sat. at 8, Sun. at 2; $7; 5/2-27. **Entermedia,** second story theater, 189 Second Ave. (869-2922).

GODSPELL—Revival of the musical based on the Gospel according to St. Matthew, conceived and directed by John-Michael Tebelak, music and lyrics by Stephen Schwartz; directed by Porter Gavala. Fri. at 8, Sat. at 2 & 8, Sun. & Thurs. at 7; $6; 5/11-20. **MAP Theater,** 921 Madison Ave. (249-7346).

I HAVE GONE TO THE CIRCUS—Musical based on Andreyev's *He Who Gets Slapped,* with book and lyrics by Tony Tanner (directed and choreographed by him, also). Story is about a man who visits the circus and ends up never leaving. Wed.-Sun. at 8. Sat. & Sun. at 2:30; $5; thru 4/29. **Musical Theater Works,** 133 Second Ave. (677-0040).

THE IMAGINARY INVALID—Moliere's farce about a hypochondriac, adapted by Miles Malleson; directed by Kay Carney. Thurs.-Sun. at 8, 4/26-5/6, evenings at 8, Sat . at 2.; $4, $5. **Brooklyn College,** one block off Flatbush Ave. (434-1900). Call for directions.

JUST BETWEEN OURSELVES—Alan Ayckbourn's play; directed by Mary Fleischer. 5/9-11 at 8, 5/12 at 2 & 8; $5. **Marymount Manhattan,** 221 E. 71st (472-3800).

KINFOLKS AND MOUNTAIN MUSIC—Susan Sandler's adaptation of the stories of Gurney Norman; directed by Paul Austin. Thurs.-Sun. at 8:30, **Image Theater,** 432 W. 42nd (564-1786).

KLUB KAR—Musical by Jay Martel and Tim Hill, also with them. They play the dozen characters that make up the cast, and are also the directors, along with Susy Schneider. Fri. & Sat. at 8; $6; thru 5/12. **Westbeth,** 151 Bank St. (691-2272).

LANDSCAPE OF THE BODY—Christine Lahti stars in John Guare's play, directed by Gary Sinise, telling of a mother and son's journey to the big city. Tues.-Sun. $10-$12; thru 5/20. **Cazale Theater,** Bdway at 76th (580-1313).

THE LIBERATION OF MOTHER GOOSE—Aduke Aremu's fantasy musical is a contemporary urban play blending tradition and our present-day world; directed by Elizabeth Omilami. 5/2-27; $10-$15. **River West,** 155 Bank St. (279-4200).

LUTHER—John Regis stars in John Osborne's play spanning Luther's life from his first religious doubts to the resolution of his inner conflicts; directed by Josie Adler Oppenheim. 5/12-6/3; $6. **Ten Ten Rep,** 1010 Park Ave. (678-7238).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

THE MANAGEMENT WILL FORGIVE A MOMENT OF MADNESS—Rodolfo Santan's play, together with Carlos Gorosiza's *The Accompaniment;* both starring Sully Diaz; directed by Vicente Castro. Wed.-Fri. at 7:30 in English, Sat. & Sun. at 2:30 & 7:30 in Spanish; $7. **Puerto Rican Traveling Theatre,** 304 W. 47th (354-1293).

NOTES FROM THE MOROCCAN JOURNALS—A prose poem written and performed by Nancy du Plessis with incidental Moroccan and English-language folksinging. Thurs. & Fri. at 10 p.m.; $7; 5/3 & 4. **Interart Theater,** 549 W. 52nd (874-2867).

OPEN END—Concert revue with pianist/humorist Eugene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. 34th St. **Theater** (Downstairs at the Empire State Bldg.), 5th & 34th. Closed.

PIGEONS ON THE WALK—Andrew Johns's comedy concerns a day in the life of an Off-Track-Betting parlor in New York; directed by Nell Robinson; with James Greene, Thomas Carlin, and Louisa Flaningham. Wed.-Sat. at 8, Sun. at 3; $8. **Actors Outlet,** 120 W. 28th (279-4200). Closed.

THE PLAY WITH AN ENDING—Or *Columbus Sets Out to Discover the New World.* Kenneth Bernard's comedy concerns the making of a film about the man and Queen Isabella; directed by and with John Vaccaro. Also with John Barilla, Scott Covert, Ruby Reyner, and Crystal Field. $4; thru 5/6. **Theater for the New City,** 162 Second Ave. (254-1109).

PROMETHEAN ONE-ACTS—Maggie Kulik's *The One Who Stayed,* with Linda Beveridge and Lawry Smith. Dan Roentsch's *The Queen's Bedroom,* a tale of British pomp and humor, with Roger Dwyer and Charlotte Seely. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $6, $7; thru 5/6. **Nameless,** 125 W. 22nd (719-9812).

THE SEA GULL—Anton Chekhov's play, directed by Ann Raychel. Mon.-Thurs. at 8:30; $6; 5/14-31. **Theatre Studio,** 750 8th Ave. (730-0235).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Fri. & Sat. at 8 & 10:30; $12-$16. **O'Neal's,** 147 W. 43rd (764-6200). Closed

THE SHADOW OF A GUNMAN—Chris O'Neill stars in Sean O'Casey's classic which deals with revolutionary activities; directed by Jim Sheridan. Thurs.-Sat. at 8, Sun. at 3; $6 & $8. **Irish Arts Center,** 553 W. 51st (757-3318).

SHOULD HAVE BEEN A LOVE PLAY—Jeff Hagedorn's 1981 National Gay Playwriting Contest-winning comedy about a fantasy love affair between a restaurant patron and a waiter; directed by Richard Northcutt. Fri. at 8:30, Sat. at 7 & 10, Sun. at 5 & 8:30; $8. **Shandol Theater,** 137 W. 22nd. Closed.

STRANGE BEHAVIOR—Neil Cuthbert's play, starring Jack Gilpin and Ilene Kristen; directed by Charles Karchmer. Wed. at 9, Thurs. & Fri. at 10; $10. **Upstairs at Greene Street,** 101 Greene St. (925-2415). Closed.

THREE ACTS BY MR. SHAW—*The Dark Lady of the Sonnets, The Inca of Perusalem,* and *Overruled.* $5; 4/26-5/12 at 8. **British-American Theater, 7 E.** 15th St.(666-1380).

THROUGH THE LEAVES—Franz Xaver Kroetz's play about a brutal relationship between a woman butcher and the man she loves; directed by JoAnne Akalaitis. Tues.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3; $8-$12; thru 5/6. **Interart Theater,** 549 W. 52nd (279-4200).

TOSCA 1943—Victorien Sardou's play; directed by Owen Rackliff; updated to Fascist Rome, with Martitia Palmer, Edward Baran, and Dan Lutzky. Wed.-Sun. at 8; $6; thru 5/13. **Classic,** 114 W. 14th (242-3900).

TRICK-OR-TREAT—D. R. Andersen's mystery thriller; directed by Jane Stanton. It would be a crime to miss it. Wed.-Sat. at 8, Sun. at 3; $6-$8; thru 4/29. **New Vic,** 219 Second Ave. (793-5563).

TRIPLE BILL—Jeffery S. Sult has written and directed the following: *Letter, Party,* and *Trialogue #2.* Wed.-Sat. at 8; $5; 4/25-5/19. **American Theater of Actors,** 314 W. 54th (580-2350).

VOORHAS—Paul Mones's play about confrontations between violent urban youth and lost adults; directed by the author. Wed.-Sat. at 8; thru 5/5. **Apple Corps,** 601 W. 51st (664-0027).

WITHOUT HEROES—Alice Eve Cohen's play, told from a child's point of view, about an incestuous relationship; directed by Karen Ludwig. Thurs.-Sun. at 8; $4; 5/3-20. **Theater for the New City,** 162 Second Ave. (254-1109).

THE WOMAN, THE ACTRESS, LA DUSE—Lynn Middleton's play about the famous Italian actress, starring Geraldine Abbate. 5/5 at 8:30; $10. **Jack Dressler,** 6 W. 24th (699-4062).

ZASTROZZI, THE MASTER OF DISCIPLINE—George F. Walker's tale of the master criminal of Europe and his companions in crime. Thurs.-Sat. at 8, Sat. at 2; $6; 5/3-26. **Divine Theater** (Middle Collegiate Church), 50 E. 7th (477-0667).

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

RICHARD ANUSZKIEWICZ—"The Temple Series"—paintings inspired by a recent trip to Egypt, thru 5/12. Graham Modern, 1014 Madison (535-5767).

DAVID BECK/RICHARD HICKAM—"Momentary Indiscretions"—box constructions and sculpture/Abstract paintings with figurative images. Thru 5/1. Stone, 48 E. 86th (988-6870).

ALAN DAVIE—Recent paintings by this British artist, thru 4/28. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

GIORGIO DE CHIRICO—Paintings, drawings, sculpture, jewelry, prints; thru 5/31. Silberberg, 16 E. 79th (861-6192).

TONY DELAP—Monochromatic paintings on irregularly-shaped canvases, plus drawings and sculptures, thru 5/19. Elkon, 1063 Madison (535-3940).

WILLIAM DELOTTIE—Works on paper, thru 4/28. Urdang, 23 E. 74th (288-7004).

JEAN DUBUFFET—Paintings and sculpture, thru 4/28. Weintraub, 992 Madison (879-1195).

MARCEL DUCHAMP—"Ready-mades" and drawings, thru 4/28. Arman, 817 Madison (570-2700).

HOWARD HODGKIN—Elements of landscape in abstract paintings, all on wood panels, by a British artist, thru 5/10. Knoedler, 19 E. 70th (794-0550).

RALPH HUMPHREY—New paintings with less crusty surfaces, more natural colors, thru 5/12. Willard, 29 E. 72nd (744-2925).

FERNAND KHNOPFF—Figurative paintings by a member of the Belgian Avant-Garde, thru 6/28. Friedman, 26 E. 82nd (794-8950).

LABARTHE—Surrealist landscape paintings, thru 5/5. Di Mauro, 49 E. 96th (831-2999).

BENJAMIN LIRA—Paintings of heads in isolated backgrounds, autonomous of the context in which they are situated, thru 5/2. Taghinia-Milani, 1080 Madison (570-6173).

MALCOLM MORLEY—New paintings and watercolors, thru 5/5. Fourcade, 36 E. 75th (535-3980).

EMIL NOLDE—Selected paintings and watercolors by this German Expressionist, thru 6/30. Sabarsky, 987 Madison (628-6281).

PICASSO—"The Last Prints"—selections from the series of 156 etchings, thru 6/29. Browne, 1018 Madison (772-6222).

LARRY RIVERS—Work from the sixties, thru 4/28. Kouros, 831 Madison (879-5454).

ELENA SISTO—Paintings that emblematize experiences and emotional states, 4/24-5/19. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

SUSANNE SLAVICK—New paintings, thru 5/5. Davidson, 43 E. 78th (734-6702).

WILLIAM STEIG/JEANNE STEIG—Drawings by a *New Yorker* cartoonist/Sculpture. Thru 5/12. Schiller-Wapner, 36 E. 61st (758-0329).

ROBERT SUTZ—Oil paintings of solitary figures in urban settings, thru 4/28. Martina Hamilton, 19 E. 71st (744-8976).

PAUL WALDMAN—Drawings and clay works, thru 4/28. Castelli Graphics, 4 E. 77th (288-3202).

WILLIAM WILKINS—Landscape, figurative and still life paintings, thru 5/5. Mathes, 851 Madison (249-3600).

57th Street Area

KENNETH APTEKAR—Paintings concerned with the relationship between objects and space, all 2′ x 2′, in oil and wax, 4/28-5/23. Deutsch, 20 W. 57th (765-4722).

SIAH ARMAJANI—New sculpture and wall reliefs, thru 4/28. Protecht, 37 W. 57th (838-7436).

ILYA BOLOTOWSKY—Paintings from five decades, thru 5/5. Washburn, 42 E. 57th (753-0546) and 113 Greene (966-3151).

MICHAEL BOYD—Large-scale paintings based on a grid, composed of several panels, thru 5/4. Zarre, 41 E. 57th (752-0498).

JACKIE BROOKNER—Bronze sculpture, thru 5/5. Oscarsson Hood, 41 W. 57th (750-8640).

HAROLD BRUDER—Large-scale paintings and works on paper, thru 5/5. Armstrong, 50 W. 57th (582-8581).

HARRISON BURNS—Large mixed-media works on canvas, thru 5/12. Iolas-Jackson, 52 E. 57th (755-6778).

ARTHUR CADY—A memorial exhibition, thru 5/9. Fischbach, 29 W. 57th (759-2345).

LARRY COHEN—Oil paintings of interiors looking out onto landscapes, thru 5/5. Heesy, 50 W. 57th (245-1420).

JAMES COOK—Romantic paintings of Mississippi, thru 4/28. Tatistcheff, 50 W. 57th (664-0907).

ROBERT COURTRIGHT—Cast-paper masks with evocative expressions, thru 4/28. Crispo, 41 E. 57th (758-9190).

GIORGIO DE CHIRICO/WILLIAM EGGLESTON—Post-metaphysical and baroque paintings, from 1920-1970/24 dye transfer photographs of Elvis Presley's mansion, "Graceland." 4/25-5/19.

STUART DIAMOND—Painted constructions, thru 4/28. McKee, 41 E. 57th (688-5951).

SAM FRANCIS—Recent, large-scale monotypes, 4/24-5/19. Alexander, 20 W. 57th (757-3721).

SUZAN FRECON/MICHAEL KESSLER—Large-scale monochrome oil paintings with worked-over surfaces and tonal variations/Small, exuberantly-colored abstract paintings based on landscapes. Thru 4/28. Tilton, 24 W. 57th (247-7480).

ARTHUR GIBBONS—Collage-like sculptural compositions of painted steel, thru 5/19. Emmerich, 41 E. 57th (752-0124).

SIDNEY GOODMAN—Large-scale oil paintings, thru 5/17. Dintenfass, 50 W. 57th (581-2268).

RED GROOMS—Large constructions and environments, thru 5/1. Marlborough, 40 W. 57th (541-4900).

WILLIAM L. HANEY—Figurative paintings with a variety of events going on in each one; works on paper, thru 5/12. French, 41 W. 57th (308-6440).

ELGA HEINZEN—Shaped paintings of flags, thru 5/3. Kornblee, 20 W. 57th (586-1178).

ALBERT HENSELMANN—Paintings, drawings, and sculpture, thru 4/28. Wolf, 30 W. 57th (586-8432).

ROBERT HUDSON—New polychrome steel sculpture, thru 5/3. Frumkin, 50 W. 57th (757-6655).

ANGELO IPPOLITO/EWALD MATARE—Paintings/Sculpture and woodcuts. 4/27-5/23. Borgenicht, 724 Fifth (247-2111).

JOHN KANE—"Modern" folk paintings, by an artist who died in 1934; thru 5/25. St. Etienne, 24 W. 57th (245-6734).

BARBARA KASSEL—Paintings of intimate interior spaces that are both serene and disquieting, thru 4/28. Markel, 50 W. 57th (581-1909).

MICHAEL LOEW—Geometric paintings with luminescent fields of color, thru 4/28. Pearl, 38 E. 57th (838-6310).

ANDREW LORD—Glazed earthenware sculpture takes the form of larger-than-life jugs and dishes, arranged together as still lifes, thru 4/28. BlumHelman, 20 W. 57th (245-2888).

LOUISA MATTHIASDOTTIR—Landscapes and cityscapes of Iceland, thru 5/16. Schoelkopf, 50 W. 57th (765-3540).

JOAN MIRO—Cast bronzes and ceramic sculptures, 4/27-5/26. Pace, 32 E. 57th (421-3292).

KENNETH NOLAND—Painted monotypes, thru 4/30. Prats, 29 W. 57th (486-6770).

KENZO OKADA—Calm abstract paintings with floating, luminescent blocks of color, by this painter who died in 1982, thru 4/28. del Re, 41 E. 57th (688-1843).

DARRAGH PARK—Recent paintings, including urban landscapes, still lifes, thru 4/28. Haber Theodore, 24 W. 57th (541-9393).

STEPHEN SCHULTZ—Paintings and drawings of figures in dimly lighted interiors, reminiscent of Italian Renaissance painting, thru 4/25. Deutsch, 20 W. 57th (765-4722).

GEORGE SEGAL—New sculpture, thru 5/12. Janis, 110 W. 57th (586-0110).

FRANK STELLA—Prints, thru 5/12. Pace Editio
32 E. 57th (421-3237).

LEE TRIBE—Sculpture, from 1980-1984, thru 4/2
Munroe, 56 W. 57th (246-9616).

IDELLE WEBER—Paintings and works on pape
from 1982-1984, thru 4/28. Siegel, 24 W. 57
(586-0605).

EMERSON WOELFFER—Abstract paintings wi
elements of calligraphy, thru 4/28. Gruenebaum,
E. 57th (838-8245).

East Village

KEITH ACHEPOHL—Abstract watercolors, 4/25-
25. Area X, 200 E. 10th (477-1177) Wed.-Sun. 12-

GUY AUGERI/CAROLYN LOUISE NEWHOUS
—Paintings and drawings/Mixed-media compo
tions on styrofoam. Thru 4/29. Gracie Mansion, 3
E. 10th (477-4084).

KATHLEEN GROVE—Wall-pieces of fractur
household objects and various other forms, arrang
as though spilling across the wall, thru 5/6. P.P.O.W
216 E. 10th (477-4084).

CHERYL LAEMMLE—Paintings and an installatio
thru 5/14. Sharpe, 328 E. 11th (777-4622).

WALTER ROBINSON—Paintings with nostalgic su
ject matter, thru 5/6. Piezo Electric, 437 E. 6
(505-6243) Tues.-Sun. 12-6.

FREDERICK SUTHERLAND—Sculptural interio
thru 5/6. Garet, 204 E. 10th (475-8701).

SoHo and Tribeca

ANDREW HART ADLER—Figurative oil painting
4/24-6/2. Rosenberg, 115 Wooster (431-4838).

DONALD BAECHLER—New paintings, thru 4/2
Shafrazi, 163 Mercer (925-8732).

GEORG BASELITZ—New paintings and sculptur
thru 4/28. Boone, 417 W. Broadway (431-1818).

RICHARD BECKETT—Large works on paper, usin
charcoal, dry pigment, encaustic and collage, 4
28-5/19. Toll, 146 Greene (431-1788).

JUDITH BERNSTEIN—Expressionistic, large-scal
charcoal drawings, 4/24-5/12. A.I.R., 63 Crosb
(966-0799).

GARY BOWER/JOSEPH SANTORE—Abstra
paintings showing this artist's interest in Chines
folklore/Recent paintings, abstract and small-scal
though handled in a monumental fashion. Thru 5/
Thorp, 103 Prince (431-6880).

DEBORAH CLEARMAN—New paintings, thru 5/
First Street, 386 W. Broadway (226-9011).

ROBERT COLESCOTT—Colorful, figurative pain
ings that take a humorous look at good, old-fashione
vices, thru 5/5. Semaphore, 462 W. Broadwa
(228-7990).

THOM COONEY CRAWFORD/JODY MUSSOF
—Symbolic paintings and sculpture/New drawing
Thru 5/2. Knowlton, 153 Mercer (431-8808).

FRANK DIAZ—Oil paintings on paper with color th
recreates the glow of stained-glass windows, thru 5
5. Condeso/Lawler, 76 Greene (219-1283).

DAN FLAVIN—A large, wall-applied installation
blue, green, pink and yellow fluorescent lights, thr
5/12. Castelli, 142 Greene (431-5160).

DAN FRIEDMAN—Post-Nuclearism: a special insta
lation, thru 5/31. Red Studio, 301 Churc
(219-8239).

MARILYN GELFMAN/DUANE HANSON
GREG MACGREGOR/ANTHONY SORCE-
Small mixed-media sculptures/Polyvinyl figures
Photographs of explosions/Abstract paintings. Thr
4/28. Harris, 383 W. Broadway (431-3600).

JEREMY GILBERT-ROLFE—Abstract painting
based on a grid, 4/28-5/19. Weber, 142 Green
(966-6115).

DON GUMMER—Wall reliefs, thru 4/28. Speron
Westwater, 142 Greene (431-3685).

MICHAEL HAFFTKA—Large-scale, semi-abstrac
paintings populated by human figures with not quit
human forms. Esman, 121 Spring (219-3044), 4,
25-5/19, and Manes, 177 Prince (505-5722), 4,
26-5/26.

RUTH HARDINGER/GORDON RAYNER—Col
lages of wire, lathe, fabric and paint on paper/Mix-
ed-media paintings. 4/26-5/19. Hutchinson, 13
Greene (966-3066).

MICHAEL HAYES/RODNEY WHITE—Painting
and works on paper/Five foot square drawings o

displaced objects. 4/24-5/13. Atlantic, 458 W. Broadway (228-0944).

ANCY KETCHMAN—Still life paintings, thru 5/6. Pindar, 127 Greene (533-4881).

OBERT LONGO—Large-scale multi-paneled pieces juxtaposing a variety of images and materials, 4/28-5/26. Metro Pictures, 150 Greene (925-8335).

OBERT MANGOLD—"Frame Paintings, 1983-1984"—five large-scale paintings that explore color; paintings on paper, thru 5/19. Cooper, 155 Wooster (674-0766).

LAUS MOLLERS—Recent paintings, thru 5/5. Haber, 133 Greene (505-7800).

ON NICE—American iconography in representational paintings, thru 5/9. Hoffman, 429 W. Broadway (966-6676).

ARL PALAZZOLO—Abstract paintings in various sizes, all triptychs, 4/25-5/19. Stoler, 13 White (966-5090).

UZAN PITT—Paintings that contain art-historical references juxtaposed with images from comic strips, thru 5/19. Delahunty, 291 Church (226-2519).

OIS POLANSKY—Works in handmade paper, thru 5/16. Milliken, 98 Prince (966-7800).

UCIO POZZI—A selection of paintings and drawings from the last two years; thru 4/25. Weber, 142 Greene/*Castelli*, 142 Greene/*Caldwell*, 383 W. Broadway. For information call 966-6115.

M PRIDGEON—"Inside the Brain"—a multi-media installation, 4/25-5/26. Franklin Furnace, 112 Franklin (925-4671).

ARION RANYAK—Landscape paintings, 4/28-5/23. Soho 20, 469 Broome (226-4167).

ADE SAUNDERS—Painted bronze sculptures, thru 5/5. Brown, 100 Greene (219-1060).

ONY SCHERMAN—New paintings that emphasize the contrast between the physicality of the surface and the imagery itself, thru 4/28. Bonnier, 420 W. Broadway (334-8414).

AUL THEK—Recent paintings and bronze sculptures from a series entitled, "The Personal Effects of the Pied Piper," thru 5/3. Gladstone, 152 Wooster (505-8690).

HILIP TSIARAS—New paintings, 4/26-5/19. Bouckaert, 100 Hudson (925-6239).

AUL WALDMAN—Drawings, thru 5/5. Castelli, 420 W. Broadway (431-5160).

Other

HOMAS BANG—Vessel-shaped sculptures in blown glass, thru 5/5. N.Y. Experimental Glass Workshop, 142 Mulberry (966-1808).

DUARDO CHILLIDA—Etchings, woodcuts and dry points by this Basque sculptor, 4/24-5/18. Martin, 213 E. 49th (980-8104).

EANETTE COLE—Paintings of recognizable objects in monochromatic settings, with rectangular insets showing interior landscapes; also mixed-media works on paper; thru 4/28. Gibson, 205 E. 78th (772-2332).

NTONY GORMLEY—Seven life-size figures, made from lead, fiberglass, and plaster, thru 5/19. Ala, 32 W. 20th (675-3267).

NDO HIROSHIGE—Woodblock landscape prints, thru 5/19. IBM Gallery of Science and Art, Madison at 56th (407-6212).

AVID MCCULLOUGH—Paintings, drawings, and wall-reliefs, thru 5/24. Baum, 12 W. 37th (695-7200).

RETCHEN DOW SIMPSON—Austere architectural space in paintings by an artist known for her *New Yorker* covers, 4/28-5/31. Ryan, 452 Columbus (799-2304).

GROUP SHOWS

Madison Avenue and Vicinity

CQUAVELLA—18 E. 79th (734-6300). Drawings, watercolors, and gouaches by Cezanne, Chagall, De Chirico, Motherwell, Pissaro, Pollock, others; 4/24-5/19.

HILDS—956 Madison (772-6606). Paintings and drawings by gallery artists, including Adams, Baker, Botkin, Ducasse, Fehrer, Luce, Wales, others; 4/24-6/23.

COLNAGHI—26 E. 80th (772-2266). Italian, Dutch, and Flemish Baroque paintings, thru 5/5.

FACADE—741 Madison (744-4997). "Flowers, Vegetables & Gardens," with works by de Langalerie, Sullivan, Villers; thru 5/5.

SCHLESINGER - BOISANTE — 822 Madison (734-3600). A survey of American painting, with works by Bolotowsky, Castellon, Matulka, Solman, Tanning, others; thru 5/19.

SPANIERMAN—50 E. 78th (879-7085). 19th- and 20th-century paintings of the American West, including works by Bierstadt, Farny, Potthast, Stuart, others; thru 5/22.

57th Street Area

ADLER—37 W. 57th (980-9696). "The Decorative Tradition" with works by Baynard, Benglis, Haring, Jaudon, Kushner, MacConnel, Torreano, others; thru 4/28.

ALEXANDER—20 W. 57th (757-3721). "Icons of the Sixties"—prints by Albers, Artschwager, Hockney, Rivers, Ruscha, Thiebaud, others; 4/24-5/19.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Escher, Foujita, Klinger, Martin, Turner, others, thru 4/28.

SEGAL—63 E. 57th (486-2297). "Three From Arizona"—with works by Baker, Coe, Raburn; 4/28-5/22.

SUTTON—29 W. 57th (888-0638). "American Drawings: From A to Z," with works by Amenoff, Graves, Longo, Murray, Rothenberg, others; thru 4/28.

East Village

JUS DE POMME—338 E. 11th (674-5389). Inaugural show with works by Hackett, Harvin, Lawless, Lee, Wolfe; thru 5/6.

KENKELEBA HOUSE—214-16 E. 2nd (254-5269). "Affirmations of Life: The Opposite of a Nuclear Midnight," with works by Doner, Magid, Pinchbeck, others, thru 5/20.

NATURE MORTE—204 E. 10th (420-9544). "Civilization and the Landscape of Discontent," with works by Aljian, Bleckner, Zwack, others, thru 4/29.

SENSORY EVOLUTION—443 E. 6th (505-9144). "Combat Zone," with works by Abrams, Dee, Radakovich, Tice, Wall, others, thru 5/6.

TRIBAL ARTS—84 E. 10th (982-4556). "Divine Horns: The Power of Nature in African Art," thru 5/5.

SoHo and Tribeca

ALTERNATIVE MUSEUM—17 White (966-4444). Contemporary art from California, with works by Chomitz, Keating, Stills, Thomas, others, thru 5/12.

ARTISTS SPACE—105 Hudson (226-3970). Installations by Bickerton, Hammond, Ladda, thru 5/5.

CUTLER—164 Mercer (219-1577). Works by Cvijanovic, Loughran, Shechet; 4/26-5/26.

DRAWING CENTER—137 Greene (982-5266). "Reading Drawings: A Selection from the Victoria and Albert Museum"—121 drawings, including works by Durer, Gainsborough, Hockney, Tintoretto, others; thru 7/28.

GERMANS VAN ECK—420 W. Broadway (219-0717). "Sculpture in Architecture"—works by Donner, Stoltz, Yankowitz, others, thru 4/28.

JAPAN HOUSE—333 E. 47th (832-1155). Kosode: 16th-19th century textiles from the Nomura Collection, 4/26-6/17.

MANHATTAN ART—81 Greene (219-2007). "Artpark at Manhattan Art," with projects by Borba, Burden, Lundberg, McGowin, Oppenheim, others; 4/28-5/26.

RED STUDIO—301 Church (219-8239). "Painters Paint Trays"—painting on serving trays by Amenoff, Chase, Diodato, Howard, Stephan, others, thru 5/31.

SERRA-DI FELICE—295 Lafayette (334-8192). Paintings by Blair, Connelly, Dalglish, Ontani, others; thru 5/12.

SOHO CENTER FOR THE VISUAL ARTS—114 Prince (226-1995). Works by Abrams, Church, Keever, Mollers; thru 5/12.

VISUAL ARTS—137 Wooster (598-0221). Works by Bath, Durning, Gentilcore; curated by Alice Adams; thru 5/27.

WARD-NASSE—178 Prince (925-6951). Paintings by Drucker, Shapiro, Tuckruskye; thru 5/10.

Other

CITY—2 Columbus Circle (974-1150). Selections from the Queens Museum's Annual Juried Exhibition '84, curated by Henry Geldzahler; thru 5/18.

GREY—33 Washington Place (598-7603). "The Figurative Mode: Bay Area Painting, 1956-1966"—paintings by Bischoff, Brown, Diebenkorn, Oliveira, Park, Wonner; thru 4/28.

HUNTER COLLEGE—Lexington at 68th (570-5451). "The New York School at Hunter, 1950-1965" including works by Baziotes, Frankenthaler, Parker, Reinhardt, Smith, others, thru 5/10.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). "Theory and the Visionary"—paintings by Forrest Bess, Alfred Jensen and Myron Stout, thru 5/2.

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ART

PRATT MANHATTAN CENTER—160 Lexington (636-3517). "Beauties & Beasts, or What Makes Art Great?" with works by Attie, Chihuly, Humphrey, Keister, Golub, Neel, others; thru 4/28.

P.S. 1—46-01 21st St., Long Island City (784-2084). "An Australian Accent"—works by three Australian artists—Parr, Tillers, and Unsworth; thru 6/10.

TOWER—45 W. 18th (620-0505). Political expression in figurative art, with works by Ahearn, Colescott, Jaffe, Kruger, Sherman, others, thru 5/19.

Photography

BERENICE ABBOTT/HARRY WILKS—"New York Images," thru 5/5. Levy, 40 Great Jones (473-7151).

AMERICAN INDIAN COMMUNITY HOUSE—164 Mercer (598-0100). Photographs by 24 Native American photographers, 4/26-5/26.

MARK BERGHASH—Portraits and nude figure studies, thru 5/25. Pfeifer, 825 Madison (737-2055).

SARAH CHARLESWORTH—Large-scale color and black and white photographs with imagery drawn from mass media sources, thru 5/6. Clocktower, 108 Leonard (233-1096).

JOHN COPLANS/NANCY HELLEBRAND—Portraits of people who are related/Multiple image portraits of the same person. 4/27-5/26. Pace/MacGill, 11 E. 57th (759-7999).

BARON DE MEYER—Fashion portraits, 1910-1920; thru 5/12. Staley-Wise, 177 Prince (777-1590).

49TH PARALLEL—420 W. Broadway (925-8349). "Allocations"—photographs by Maggs, Pocock, Snow, Wood; thru 5/12.

ARNOLD GENTHE/GERTRUDE BLOM—Portraits, dance photographs, and autochromes/Photographs of the Maya. Thru 5/27. I.C.P., 1130 Fifth (860-1777).

ALISON GLIMM/MARK RUBIN—Photographs by both. Thru 5/27. Visual Arts, 137 Wooster (598-0221).

LIGHT—724 Fifth (582-6552). Over 75 photographs by Margaret Watkins and members of her circle, thru 5/26.

LAURENCE MILLER—38 E. 57th (319-1800). "Unique Photographs Since the Daguerreotype"—works by Kaltenbach, Man Ray, Metzker, Samaras, others, thru 4/28.

BARBARA PFEFFER—Color photographs of Oriental Israelis, thru 5/10. Abraham Goodman House, 129 W. 67th (362-8060).

PHOTOCOLLECT—740 West End (222-7381). Fashion and celebrity photographs by Dahl-Wolfe, DeMeyer, Fenn, Hoyningen-Huene, Horst, thru 5/19. Closed Thurs.

CERVIN ROBINSON—Photographs of New York's landmark religious properties, thru 5/9. Municipal Art Society, 457 Madison (935-3960).

NIKON HOUSE—620 Fifth (586-3907). "The Four Seasons at the Brooklyn Botanic Garden," thru 4/30.

JONATHAN SHARLIN/MARIANNE ENGBERG—Large format photographs recording the earth's rotation from gravel pits in Rhode Island/Pinhole photographs, 1981-1983. Thru 4/28. Urdang, 23 E. 74th (288-7004).

CHRISTOPHER SIPPEL—Photographs of New Jersey, thru 5/16. Puchong, 36 a Third Ave. (982-1811).

ROBERT E. SMITH—Photographs of Manhattan street life, thru 4/27. 80 Washington Square East (598-2163).

RODNEY SMITH—Black and white photographs of Israel and its people, thru 5/31. Cathedral of St. John the Divine, 1047 Amsterdam (678-6903).

SANDY SORLIEN—Black and white infrared landscapes of New Zealand and other places, thru 4/30. Fourth Street Photo, 67 E. 4th (673-1021).

EZRA STOLLER/JUDITH TURNER—Architectural views by both. Thru 5/5. Ledel, 168 Mercer (966-7659).

HENRY COX STREET—Color "snapshots," thru 4/28. Grey, 33 Washington Place (598-7603).

BRIAN WEIL—Photographs of murder victims in Miami, 4/28-5/22. Freidus/Ordover, 70 Greene (925-0113).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. The Robot Exhibit: History, Fantasy and Reality; thru 5/12.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to pan, Siberia to India... Silk Roads/China Ships: 4 artifacts illustrating 2,000 years of commerce goods, technology & art; thru 5/12... Bicycles a Dragons: Highlights China's Past and Present; th 5/12... Ancestors: Four Million Years of Humani thru 9/9.

ASIA SOCIETY—725 Park Ave. at 70th (288-6400). Tues.-Sat. 11-6, Sun. 12-5. $2. The Roc efeller Collection of Asian Art: over 250 objects re resenting major art traditions from Afghanistan Japan... Tibet, The Sacred Realm: Photograp 1880-1950; thru 5/27.

BRONX MUSEUM OF THE ARTS—1040 Gra Concourse at 165th St. (681-6000). Sat.-Thu 10-4:30, Sun. 11-4:30. $1.50, students and senio $1. Helene Brandt Sculptures; thru 4/26... Artist the Marketplace; thru 4/24... Women & Politi thru 4/26.

BROOKLYN MUSEUM, 188 Eastern Pkw (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggest donation; students $1. The Emily Winthrop Mil Collection of Wedgwood... Second Western Stat Exhibition: The 38th Corcoran Biennial Exhibition American Paintings; thru 5/13... Richard Smit Deerbrook Sequence; thru 5/20... New Acquisitio of Contemporary Design; thru 6/24... Jim Din "Nancy Outside in July;" thru 7/1.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12- $2; seniors & students $1, free Tues. after 5. Embroi ered Samplers; thru 5/27... Finished in Beau South West Indian Silver; thru 7/8... Circles of t World: Traditional Art of the Plains Indians; 4/24- 15.

FRICK COLLECTION, 1 E. 70th St. (288-070 Tues.-Sat. 10-6; $1; students and seniors 50 cen Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; st dents and seniors $1.50. (Free Tues. 5-8). Mode Masters... Picasso: The Last Years, 1963-1973; th 5/13... Sculpture of Michael Singer, thru 6/3. Thirteenth Annual Children's Show; thru 4/29. Eduardo Arroyo's Chimney Sweep Series (1979-82 thru 6/3.

JEWISH MUSEUM—Fifth Ave. at 92nd S (860-1888). Sun. 11-6, Mon.-Thurs. noon-5, Tues. 8. Closed Fri., Sat., major Jewish holidays. $2.5 Seniors and children $1.50. Israel in Antiquity.. Coins Reveal... The Precious Legacy: Judaica Trea ures from the Czechoslovak State Collections; thru 8 26... Image and Reality: Jewish Life in Terezin; thr 8/26.

METROPOLITAN MUSEUM OF ART, Fifth Av at 82nd (879-5500). Tues. 10-8:45; Wed.-Sa 10-4:45; Sun. 11-4:45. Suggested contribution $ children & seniors $2. The Michael C. Rockefelle Wing: Primitive Art... Sculpture: Ne Acquisitions... Works of Art in Glass... Installatio of the Pulpit by Karl Bitter... The Living Room fro the Francis Little House, Designed by Frank Lloy Wright... Egyptian Reinstallation: Phase III... I dian and Southeast Asian Sculpture; thru 5/31.. Peach Blossom Spring; thru 6/3... Yves Saint La rent: 25 Years of Design; thru 9/2... Paintings an Manuscripts from Prince Sadruddin Aga Khan; thr 10/14... Symbol and Substance in American India Art; thru 5/27... Balthus: A Retrospective; thru 5 13... William Merritt Chase, 1849-1916: Retr spective; thru 6/3... Sports in Ancient Greece... Design in America: The Cranbrook Vision (1925-1950 thru 6/17.

PIERPONT MORGAN LIBRARY—29 E. 36th S (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Renaissance Painting in Manu scripts: Treasures from the British Library; thru 4 29... Byzantine Illustrated Manuscripts; thru 5/6.. Chamber Music from Mozart to Webern; thru 4/29

MUSEUM OF AMERICAN FOLK ART—125 W 55th St. (581-2474). Tues. 10:30-8; Wed.-Su 10:30-5:30. $2; seniors and students $1; free Tues eve. The Keene Eye: Selections from the America Folk Art Collections of Mr. & Mrs. James O. Keene 4/27-6/17.

MUSEUM OF BROADCASTING—1 E. 53rd St (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.5 children & seniors. Cassettes available for viewing a museum include documentaries, news, dramatic an comedy shows. Also special screenings daily. Ro Serling: Dimensions of Imagination; thru 5/3... Lucille Ball: First Lady of Comedy; thru 9/13.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... The Old Met: A Memory of Opera on Broadway, thru 6/10... To Visit The Queen: late 19th-century presentation dresses, court uniforms and ballgowns; thru 4/29... New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5... New Toy Gallery... Playbill: The Longest Run on Broadway; thru 6/10... Currier

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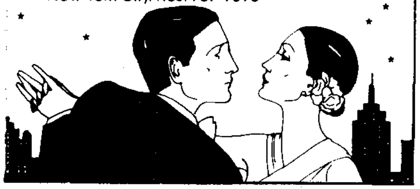

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& Ives Navy; thru 6/17... New York on the Record: Photographs by Robert Sefcik; 4/24-9/3. **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical; thru 9/5.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Closed for expansion project until 5/17.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. The Shock of Modernism in America: The Eight and Artists of the Armory Show; 4/29-7/29.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Painting in the South: 1564-1980; thru 5/27.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues.-Sun. 12-6, Wed. 12-8 (free 5-8). $2.50; students & seniors $1.50, children free. Earl Staley: 1973-1983; thru 5/20.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 4/29... Shanties to Skyscrapers: Robert L. Bracklow's Photographs of Early New York; thru 5/6... The World of Tiffany: The Neustadt Collect of Tiffany Lamps... New York and The China Trade; thru 8/26... The Adirondacks: A Wilderness Preserved; thru 6/3... The Cultural Pleasures of Eighteenth and Nineteenth Century New York: A Centennial Tribute to the Grolier Club; thru 5/13... The Waldron Phoenix Belknap, Jr. Collection; thru 8/19.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Early Banking in New York, 1784-1831; thru 5/1..: **Lincoln Center,** 111 Amsterdam Ave. Places, Please: Broadway's Historic Theaters; thru 5/19. **Donnell Library,** 20 W. 53rd St. The Rarest Kind of Best: antique toys and rare children's books; thru May... Measure for Measure: drawings and sculpture by Fred Pasamanick;4/25-5/15.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Streamline Design: How the Future Was; thru 5/6... Bruce Brooks: Wall Construction; thru 5/6... Images on a Page; thru 5/13... Photographs of New York's Chinatown; thru 5/13... The Queens Museum 1984 Annual Juried Exhibition; thru 5/18... Verbally Charged Images; 4/28-6/10.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents. Faith Ringgold: Twenty Years of Painting, Sculpture and Performance 1963-1983; thru 9/4... Artists-in-Residence, 1982-83: Terry Adkins, James Brown, and Leon Waller; thru 7/5.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Ukrainian Folk Costumes... Folk Art from the Carpathian Mountains... Pysanky, Ukrainian Easter Eggs.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century *American Art: Highlights of the Permanent* Collection... Calder's Circus... Reflections of Nature: Flowers in American Art; thru 5/20... Five Painters in New York; thru 6/17... Konrad Cramer: 1888-1936; thru 5/20. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Flowers in Folk Art; thru 5/9... **Downtown Branch,** Federal Hall National Memorial, 26 Wall St., (431-1620). Visions of Childhood: A Contemporary Iconography; thru 5/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 4/30: Old Master, Modern and Contemporary Prints. On view from 4/25. **East,** 219 E. 67th St. (570-4141). 4/24 at 10: Furniture, Paintings, and Decorative Objects. On view from 4/19. 4/25 at 6, 4/26 at 10 & 2: Antiques & Pre-Columbian, Tribal, Oceanic and American Indian Art. On view from 4/21.

DOYLE—175 E. 87th St. (427-2730). 4/25 at 10: Furniture and Decorations; including Paintings, Silver, Porcelain and Rugs. On view from 4/21.

PHILLIPS—406 E. 79th St. (570-4830). 4/25 at 11: Furniture, Decorations and Paintings. On view from 4/21.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 4/24 at 9:30 & 2: Sotheby's Arcade Auctions. On view from 4/18. 4/25 at 10:15 & 2: The Stanitz Collection of Science & Technology. On view from 4/18. 4/27 at 10:15 & 2; 4/28 at 10:15: Fine American Indian Art. On view from 4/21.

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, April 23

MARGARET WILLIG, soprano (N.Y. debut), with oboist-composer Ronald Roseman, violist John Graham, flutist Patricia Spencer, violinist Christopher Lee, clarinetist Laura Flax, pianist Margaret Singer, cellist Laura Blustein. Handel, Schumann, Mandelbaum (N.Y. premiere), Satie, Roseman, Rachmaninoff. Alice Tully Hall at 8. $6-$8.

SALLY TRAUB LEWIN, pianist (N.Y. debut). Beethoven, Debussy, Schoenberg, Brahms. Carnegie Recital Hall at 8. $6.

MARK BRANDFONBRENER, cellist/**NEAL GOREN,** pianist. Vivaldi, Brahms, Paganini. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

MANNES PERCUSSION ENSEMBLE, Howard Van Hyning, director. Bartók, Cage, LaCerda, Lifchitz (premiere). Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

LOGOS-DUO—Moniek Darge and Godfried-Willem Raes, from Belgium, on "new instruments—theatrical invention and interactive compositions from the European cutting edge." Roulette, 228 W. Broadway (219-8242), at 9. $5.

SANDRA REEVES PHILLIPS—Jazz. Citicorp Center at 6. Free.

Tuesday, April 24

NATIONAL ORCHESTRA OF NEW YORK, Alvaro Cassuto conductor; pianist Abbey Simon. Liszt's *Festklänge,* Symphonic Poem No. 7, and Piano Concerto No. 1; Rachmaninoff's *Caprice Bohèmien,* Op. 12, and *Rhapsody on a Theme of Paganini.* Carnegie Hall at 8. $5-$15.

NEW YORK PHILHARMONIC, Robert Shaw conductor; soprano Marvis Martin, baritone Thomas Allen, the Westminster Choir. Brahms's *German Requiem.* Avery Fisher Hall at 7:30. $6-$25.

CHARLES LIBOVE, violinist/**NINA LUGOVOY,** pianist. Works by Britten, Beethoven, Mozart, Poulenc. Merkin Concert Hall at 8:30. $6.

DONNA WISSINGER, flutist. Music of Bach, Prokofiev, Mozart, Barber, Rorem, Kubik, Poulenc. Carnegie Recital Hall at 8. $6.

JUSTUS FRANTZ, pianist. Bach, Beethoven, Schumann. 92nd Street Y at 8. $7-$9.50.

ROGER BOARDMAN, pianist/**ISABEL BOARDMAN,** soprano/**JACK KREISELMAN,** clarinetist. NYU University Theater, 35 W. 4th St. (598-3491), at 8. Free.

LIBERACE—Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 2. Sold out.

"BLUE" GENE TYRANNY, keyboardist/composer. Music for keyboards and electronics. DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

JILL WEISSMAN, mezzo-soprano/**JAY EGELBERG,** pianist. Lieder by Schubert, song cycles by Poulenc, show tunes by Sondheim, arias by Scarlatti, piano works by Liszt. Galleria, 115 E. 57th St., at 12:30. Free.

RACHMANINOFF TRIO / DIANA - MARIA CORTO, soprano. Mozart, Handel, Rossini, Beethoven, Rachmaninoff, Barber. Hunter College Playhouse, 68th St. west of Lexington Ave., at 8. Free.

AARON SHORR, pianist. Music of Ravel, Chopin. Trinity Church, Broadway at Wall St., at 12:45. Free.

HELEN THORINGTON, composer, with her works. Roulette, 228 W. Broadway (219-8242), at 9. $5.

MUSIC LIVE!—A political rock concert, with open jamming by audience musicians. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, April 25

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; pianist Ivo Pogorelich. Tchaikovsky's Piano Concerto No. 1; Shostakovich's Symphony No. 10. Carnegie Hall at 8. $9.50-$24.

RANSOM WILSON, flutist/**JEAN PHILIPPE COLLARD,** pianist. Fauré, Debussy, Dutilleux, Messiaen, Ravel, Poulenc. Alice Tully Hall at 8. $9-$12.

MARYA MARTIN, flutist, with pianist Robert McDonald. Handel, Feld, Mew (world premiere), Brahms. 92nd Street Y at 8. $5.50, $7.50.

TREMONT STRING QUARTET—Consoli's String Quartet (world premiere); quartets by Johnston, Schafer, Willey (New York premieres). Merkin Concert Hall at 8. $7.50.

ALBURTT RHODES, tenor/**STANFORD WOFFORD,** pianist. Music of A. Scarlatti, Handel, Mozart, DeAndrade, Fauré, Vaughan Williams, Rogie Clark. Carnegie Recital Hall at 8. $7.50.

LIBERACE—See 4/24.

SANDRA MILLER, flauto traverso, with harpsichordist James Richman, viola da gambist Rosamund Morley. Hotteterre, Bach, Blavet, others. Grace and St. Paul's Church, 123 W. 71st St., at 8. $6.

GRETCHEN LANGHELD—"Saxes, Strings, and Driving Percussion." New works performed by her ten-piece band. Roulette, 228 W. Broadway (219-8242), at 9. $5.

FRANCIS HEILBUT, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

PHILIP BOLOGNA, tenor/**LISA SAFFER,** soprano/**RICHARD CROFT,** tenor. Winners of the 1984 Metropolitan Opera National Council Auditions. Trinity Church, Broadway at Wall St., at 1. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

LAURA HAMILTON, violinist, with pianist Anne-Marie McDermott. Mozart, Stravinsky, Noon, Brahms, Chausson, Wieniawski. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 7:30. Free.

EAST HARLEM MUSIC—Port Authority Bus Terminal, Eighth Ave. and 42nd St., noon-2. Free.

EMILY FAXON, violinist/**ELENA BELLI,** pianist. Beethoven, Wieniawski. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights, at 12:30. Free.

Thursday, April 26

BOSTON SYMPHONY ORCHESTRA—See 4/25.

NEW YORK PHILHARMONIC, David Zinman conductor; violinist Isaac Stern. Brahms's Violin Concerto; Prokofiev's Symphony No. 5. Avery Fisher Hall at 8. $6-$25.

GIDON KREMER, violinist/**KIM KASHI**
SHIAN, violist. Toch (N.Y. premiere), Berio (J
premiere), Bach, Mozart. 92nd Street Y at
$12.50-$17.50.

VICTORIA VESELL, pianist. 18th and 20th-cen
Italian keyboard music, including a N.Y. premier
Vittorio Rieti. Merkin Concert Hall at 8. $8.

MASAKO SOTOMA, soprano, with pianist Kaz
Hayami. Works by Schumann, Strauss, Webern,
jowski, Puccini, and contemporary Japanese so
by Bekku, Miyoshi, Yamada. Carnegie Recital Ha
8. $6.

HORACIO GUTIERREZ, pianist/**CLEVELA**
QUARTET Brahms's String Quartet in B-Flat,
67, Quartet for Piano and Strings in c, Op.
Haydn's String Quartet in F, Op. 74, No. 2. M
ropolitan Museum at 8. $12.

HORNS OF NEW YORK—Music of Tcherep
Schubert, Sullivan, Handel, Weber, Davis. St. Pa
Chapel, Broadway and Fulton St., at 12:10. Free

RIVKA GOLANI-ERDESZ, violist, with pianist
liam Ade. Henze, Rubinstein, Brahms, Paganini,
hal. Center for Inter-American Relations, 680 P
Ave. at 68th St. (249-8950), at 8. $9.

LINDA COMPARONE/MARGARET CRAM
flutists. Works by Bach, Haydn, Doppler, Cimar
Faculty recital, at Greenwich House Music Sch
46 Barrow St. (242-4770), at 8. Free.

UTACO KNOWLES, pianist. Music of Frede
Nietzsche. Serra-Di Felice Gallery, 295 Lafayette
(334-8192), at 8. Free.

MANNES ORCHESTRA, Sidney Harth conduc
violinist Chungeun Kim. Berlioz's "Benvenuto C
lini" Overture; Mendelssohn's Violin Concerto i
Beethoven's Symphony No. 3, "Eroica." Hunter C
lege Assembly Hall, Park Ave. and 68th St., a
Free.

SOUTHWARK CATHEDRAL CHOIR, Ha
Bramma director and organist. Works by Hay
Schubert, Mozart, Gibbons, Weelkes, others; also
gan works by Buxtehude and Dupré. St. Thor
Church, Fifth Ave. and 53rd St., at 7:30. $5.

LIBERACE—See 4/24. At 2, $17.50, $22.50. At
$20, $25.

MARION COWINGS/KIM SHAW—Jazz. Citic
Center at 6. Free.

ALBORADA LATINA—Latin American chamber m
sic. Cayman Gallery, 381 W. Broadway (966-669
at 7:30. $6.

CHRISTIAN MARCLAY—"Dead Story," "drama
five vocalists and a live mix of phonograph records
CRAIG BURK Premiere of a song cycle for impro
sors, instruments, and singers. PASS, 512 W. 19th
(206-1680), at 8. $5.

RANDOLPH WALLER, organist. Works by Fran
Salomé, Jongen. St. Paul's Chapel, Columbia Univ
sity, Broadway and 116th St., at noon. Free.

DAVID HYKES AND THE HARMONIC CHO
and Orchestra. "In Light of Sound," including p
miere of an "innovative electronic system for proje
ing large-scale visual images actually created by t
sounds as heard by the live audience." Cathedral
St. John the Divine, Amsterdam Ave. and 112th S
at 8. $8, $10.

BOBBY RODRIGUEZ AND THE COMPANY
Salsa music. Bronx Community College, Gou
Memorial Auditorium, University Ave. and W. 18
St., at noon. Free.

BROOKLYN PHILHARMONIC SYMPHON
ORCHESTRA, Lukas Foss conductor; sopran
Diamanda Galas and Karen Beardsley; accordion
Guy Klucevsek. "Meet the Moderns: Berio, Boul
and New Europeans." Other composers inclu
Knussen (N.Y. premiere), Nordheim (N.Y. premier
Brewaeys (world premiere), Kanach (world pr
miere), Andriessen (N.Y. premiere). BAM at 8. $7

Friday, April 27

NEW YORK PHILHARMONIC—See 4/26. Tod
at 2.

BOSTON SYMPHONY ORCHESTRA, Se
Ozawa conductor; pianist Peter Serkin. Overture
Nikolai's *The Merry Wives of Windsor;* Lieberso
Piano Concerto (N.Y. premiere); Tchaikovsky's Sy
phony No. 1. Avery Fisher Hall at 8. Sold out.

BROOKLYN PHILHARMONIC—See 4/26. T
night at Cooper Union, Third Ave. and 7th S
(254-6300).

OZARTEAN PLAYERS—Steven Lubin, director and fortepianist. Mozart's Piano Concerto in d, K.466; Haydn's "London" Symphony; Mozart's Piano Concerto in D, K.537 "Coronation." Met Museum, at 8. $8.

ACH WINTERFEST—Soprano Sheila Schonbrun, flutist Harold Jones, oboist Bert Lucarelli, harpsichordist Elaine Comparone. Bach-Purcell, Telemann. St. Joseph's Church, Sixth Ave. at Washington Pl. (666-9427), at 8:30. $8.

LEEN ZOVLUCK, guitarist. Music of Bach, Tarrega, Mompou, Berkeley, Villa-Lobos. American Institute of Guitar, 204 W. 55th St. (757-4412), at 8. $3.

IBERACE—See 4/24. Tonight at 8. $20, $25.

RITAGE, French-Canadian band in a folk concert. P.S. 41, 116 W. 11th St. (594-8833), at 8. $7.

RMENIAN MUSIC ENSEMBLE—Folk and troubadour music. Carnegie Recital Hall at 8. $8.50.

USAN FEIG, bassoonist/**RACHEL FINKE,** cellist. Couperin, Telemann, Gearhart, Stravinsky, Mozart, Rossini. Galleria, 115 E. 57th St., at 12:30. Free.

ENNIS CHINELLI, guitarist-lutenist/**JANET STURMAN,** pianist. Bach, Beethoven, Borrono, Brahms, Dalza, Mertz, Tarrega, Hand. Bloomingdale House of Music, 323 W. 108th St., at 8. Free.

ALIMIR STRING QUARTET—Haydn, Schumann, Bartók. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

AVID HYKES—See 4/26.

HALANX—New Jazz at the Public, 425 Lafayette St. (598-7150), at 10. $10.

ORRIS TURNEY ENSEMBLE—Music of Duke Ellington. Jazz Center of New York, 380 Lafayette St. (924-5026), at 9 and 11. $5.

NDREW BOLOTOWSKY, Baroque-flutist. Works by Delusse, Quantz, Bach, Telemann, Kuhlau, Hoffmeister. Lincoln Center Library at 4. Free.

OHN ZORN—"Sebastopol," premiere of a work for nine players, including classical artists and a rock trio. Roulette, 228 W. Broadway (219-8242), at 9. $5.

UILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

EW YORK VOCAL SPECTURM CHORUS, Leo Warbington director; soprano Mary Smith. Program of spirituals for chorus and soloist. Holy Apostles Church, Ninth Ave. and 28th St. (243-7177), at 8. $5.

RPHEUS CHAMBER ORCHESTRA—Mendelssohn, Mozart, Schoenberg. Aaron Davis Center, CCNY, 134th St. and Convent Ave., at 7. $5.

ENNY AND TZIPORA—Original and traditional folk music. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

Saturday, April 28

ONTREAL SYMPHONY ORCHESTRA, Charles Dutoit conductor; pianist Martha Argerich. Ravel, Prokofiev, Berlioz. Carnegie Hall at 8. $10.

CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Alfred Brendel. Beethoven's Symphony No. 5 and Piano Concerto No. 4. 92nd Street Y at 8. $12.50-$17.50.

ONTINUUM—Schoenberg's *Pierrot Lunaire,* songs by Wolf, cabaret songs of Schoenberg. Performers include tenor Constantine Cassolas, baritone Raymond Murcell, soprano Victoria Villamil, pianists Cheryl Seltzer and Joel Sachs, an instrumental ensemble, and actor John Rubinstein. Alice Tully Hall at 8. $7.

EW YORK PHILHARMONIC—See 4/26.

IBERACE—See 4/24. Today at 8.

HAMBER MUSIC SOCIETY OF LINCOLN CENTER—Emerson String Quartet. Mozart's Quartet in C, "Dissonant"; Tsontakis's String Quartet (world premiere); Schubert's "Death and the Maiden" Quartet. Paula Cooper Gallery, 155 Wooster St., at 6. Cushion seating, $7.

ACH WINTERFEST—See 4/27. Tonight at St. Michael's Hall, 225 W. 99th St.

HRISTOPHER O'RILEY, pianist/**ROLF SCHULTE,** violinist. "Concerts for Peace." Schumann program. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 1:30. Free.

NORMA WASSERMAN, pianist. An all-Chopin program. Carnegie Recital Hall at 2. $8.

ENNIFER EYGES, lyric soprano. Carnegie Recital Hall at 5:30.

JERRY HADLEY, tenor, with pianist Cheryll Drake Hadley. Music of Mozart, Britten, Liszt, Strauss, Duparc. Carnegie Recital Hall at 8:30. $8.50.

DAVID LIVELY, pianist. Mozart, Chopin, Beethoven, Stravinsky. Merkin Concert Hall at 8:30. $7.

PHALANX—See 4/27.

NORRIS TURNEY ENSEMBLE—See 4/27.

CATHY TAO, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

ANNA SCHUMATE, soprano/**JOSEPH BELLESI,** baritone, with pianist Kurt Saffir. Music from opera and oratorio. Metropolitan Duane United Methodist Church, 13th St. and Seventh Ave., at 4. $5.

STEVE TURRE, trombonist, others. "Explorations"—compositions for sea shell choir and brass. Soundscape, 500 W. 52nd St. (581-7032), at 9. $8.

BALALAIKA SYMPHONIC ORCHESTRA—Lincoln Center Library at 2:30. Free.

WILLENE BARTON QUARTET—Jazz. Citicorp Center at 6. Free.

JULIUS EASTMAN, premiere of a solo vocal work with sine wave oscillator/**DAVID ROSENBLOOM,** "Stonefaced Parables All Consent"; premiere of a work for the Electric Chorus and Orchestra. PASS, 512 W. 19th St. (206-1680), at 8. $5.

JANA HAIMSOHN/MAL WALDRON—Vocals, theater, rhythmic sound, dance collaborations. Roulette, 228 W. Broadway (219-8242), at 9. $5.

DAVID HYKES—See 4/26.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; violinist Dylana Jenson. Dvorak, Bruch, Gould. Queens College Colden Center, LIE and Kissena Blvd., Flushing (275-5000), at 8:30. $11-$13.

ST. LUKE'S CHAMBER ORCHESTRA, Michael Feldman conductor; pianist Ilana Vered, soprano Christine Donahue. Copland, Barber, Gershwin, Joplin, Blake. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. $9.

ALEPH DUO—Cantorial, folk, Jewish classical songs. Kings Bay YM-YWHA, Meinhard Building, 3495 Nostrand Ave., Brooklyn (648-7703), at 9. $5.50.

LEON BATES, pianist/**WYNTON MARSALIS,** trumpeter. Chopin, Stevens, Prokofiev, Hindemith. Selections by Monk and Ellington. Brooklyn College Center at 8. $8-$15.

Sunday, April 29

CHAMBER MUSIC SOCIETY—See 4/28 for program. Today at Alice Tully Hall at 5. $13.50.

RUDOLF SERKIN, pianist. Beethoven's *Pathètique* and *Waldstein* Sonatas; Reger's Variations and Fugue on a Theme by J.S. Bach. Avery Fisher Hall at 3. $10-$20.

Y CHAMBER SYMPHONY—See 4/28. At 3.

CHO-LIANG LIN, violinist, with pianist Sandra Rivers. Beethoven, Strauss, Stravinsky, Sarasate. Carnegie Hall at 3. $6-$12.50.

ELISABETH HARTMAN, soprano, with pianist Barbara Barclay, violinist De-Yeong Shin, violinist Karen Karlsrud, violist Lenore Weinstock, cellist Kermit Moore. Monteverdi, Scarlatti, Schumann, Beethoven, Handel. 92nd Street Y at 8. $7-$9.50.

GARY HOFFMAN, cellist, with pianist Robert McDonald. Debussy, Hindemith, Brahms, Joel Hoffman (N.Y. premiere), Chopin. Tully Hall at 8. $6-$10.

BOSTON CONSERVATORY CHAMBER PLAYERS, with soprano Beverly Morgan. Schubert's *Shepherd on the Rock;* Beethoven's Piano Trio in E-flat, Op. 70, No. 2; Schoenberg's *Pierrot Lunaire.* Merkin Concert Hall at 8. $7.

CHINESE MUSIC ENSEMBLE—Chinese classical and folk music. Merkin Concert Hall at 3. $8.

NEW ZURICH QUARTET (N.Y. debut). Haydn's Quartet in G, Op. 77, No. 1; Beethoven's Quartet in F, Op. 135; Schumann's Quartet in a, Op. 41, No. 1. Town Hall at 2. $4-$6.

ZEPHYR WOODWIND QUINTET—Bach, Jersild, Ravel, Hindemith. Carnegie Recital Hall at 5:30. $6.

MARGARITA HOEHENRIEDER, pianist (N.Y. debut). Genzmer, Brahms, Schumann, Busoni, Liszt. Carnegie Recital Hall at 8:30. $7.

NEW YORK MANDOLIN ORCHESTRA—Carnegie Recital Hall at 2.

LIBERACE—See 4/24. Today at 3.

MICHAEL MCGIFFORD/MARY O'BRIEN—"An evening of song in support of the handicapped children of Ireland." Town Hall at 8. $15.

MUSIC OF THE TURKISH COURT & SUFI TRADITIONS—Cantors, vocalists, instrumentalists. Alternative Museum, 17 White St. (596-2435), at 8. $9.

KATHLEEN MARTIN—Classical music. Citicorp Center at 6. Free.

JULIE KABAT/NEIL B. ROLNICK—New works for glass harmonica, voice, African drum, piano, and synclavier. Guest artist, Marilyn Crispell. Roulette, 228 W. Broadway (219-8242), at 9. $5.

ARTHUR WOODLEY, baritone. Mannes College of Music, 150 W. 85th St. (580-0210), at 7:30. Free.

PUERTO RICAN FOLKLORIC GROUP/LATIN JAZZ ENSEMBLE.—WBAI benefit. CCNY, 134th St. and Convent Ave., at 3. $10.

BRONX ARTS ENSEMBLE—Chamber music, with violinist Carl Johansen. Haydn, Franck, and world premiere of Russell Currie's *A Dream Within a Dream.* Wave Hill, 252nd St. and Independence Ave., Riverdale (549-2055), at 3. $7.

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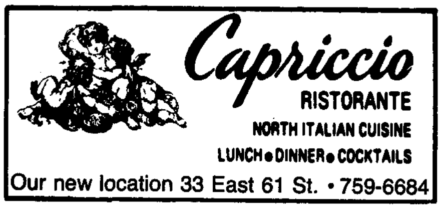
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MUSIC & DANCE

STEPHANE GRAPPELLI, violinist, with Martin Taylor-Brian Torff-Marc Fosset trio. Jazz concert. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 7. $9-$13.

QUEENS SYMPHONY—See 4/28. Today at 3. $10-$12.

LEVITE SYMPHONY ORCHESTRA—All-day marathon concert, music including Mendelssohn, Bach, Mahler, Elgar, Brahms, with guest soloists. F.D.R. High School, 20th Ave. and 58th St., Brooklyn (338-2510), 10 a.m.-5 p.m. Free.

CONCERTS IN CHURCHES—All Souls Music Society, Walter Klauss director; violist Paul Doktor. Vaughan Williams's *Flos Campi;* works by Pleskow, Brahms, Bach. All Souls Unitarian, Lexington Ave. at 80th St., at 8; $6. . . Mezzo-soprano Barbara Chang, bass William J. McCarthy, pianist John Cartwright. Arias, songs, duets. Epiphany, York Ave. at 74th St., at 2:30. $5. . . American Harp Society program, with Lynne Aspnes discussing and performing works of Spohr and Alvars. Ascension Parish Hall, 12 W. 11th St., at 2; $2. . . Music Before 1800: chamber orchestra with authentic instruments, flutist John Solum. Flute concerti by Vivaldi, Sammartini, Gretry, M. Haydn, Gluck. Corpus Christi, 121st St. between Broadway and Amsterdam Ave., at 3; $7. . . Omegabrass. Works by Albinoni, Bach, Culver, Schein, others. Metropolitan-Duane, 201 W. 13th St., at 3. $5. . . Christoph Tietze, organist, plays Widor's Symphonie No. 4, *Symphonie Romane.* Riverside Church, the Drive at 122nd St., at 2:30. James R. Lawson plays a carillon recital at 2. Free. . . Soprano Gloria Hodes, Apollo Chamber Ensemble. World premiere of Deborah Henson-Conant's *Persephone Lost,* a lyric drama, and her song cycle *Cycle of Fancy.* Rutgers, 236 W. 73rd St., at 7. $5. . . Daniel Beckwith, organist. Bach, Ducasse, Duruflé, Franck, Vaughan Williams; with the Chamber Ensemble. St. Bartholomew's, Park Ave. and 51st St., at 4. $3. . . David Hykes and the Harmonic Choir. See 4/26. . . Sopranos Melanie Helton and Angelina Reaux, baritone Kurt Ollman, pianist Richard Pearson Thomas. Works by Monteverdi, Handel, Mozart, Strauss, Weill, others. St. John's Evangelical Lutheran, 83 Christopher St., at 3. Free. . . Gamelan Son of Lion. Recently composed works for the percussion instruments of Java. Washington Square Methodist, 135 W. 4th St., at 7:30. $5.

Opera

THE BARBER OF SEVILLE, by Rossini. Brooklyn Opera Society production in English, performed by director Amy Trompetter's 40 puppet actors, with "synchronized" live singers. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights (834-8794). 4/27, 5/5 at 8; 4/29, 5/6 at 4. $15; children to 12, $7.50.

ENGAGED!—Victorian comic opera, adapted from a play by W.S. Gilbert, with music by Sir Arthur Sullivan. Village Light Opera Group, at F.I.T., 227 W. 27th St. (243-6281). 4/28, 5/4, 5/5 at 8; 4/29, 5/6 at 2; $12. Matinee 5/5 at 2; $10.

COSI FAN TUTTE, by Mozart. New Opera Group inaugural production, directed by Paul N. Stephan. Our Lady Queen of Martyrs Auditorium, 91 Arden St., two blocks south of Dyckman St. 4/26, 28 at 8. $5.

LA TRAVIATA, by Verdi. Amato Opera, 319 Bowery (228-8200). 4/27, 28 at 7:30; 4/29 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 4/25-5/27: Romberg's *The New Moon.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

LA GALATEA, by Vittori. Mannes Camerata of the College of Music; fully staged production of this 1639 opera, with a Baroque orchestra. Christ Church, Park and 60th. 4/27, 28, 5/4, 5 at 8. $8.

THE OLD MAID AND THE THIEF, by Menotti. The Kinanders Present performance, Hotel Wellington, Seventh Ave. and 55th St. 4/27 at 7:30. Contribution.

DONA FRANCISQUITA—Zarzuela, at Repertorio Español, 138 E. 27th St. (889-2850). 4/27 at 8. $12.

BOWNE STREET SHOWCASE III—Operatic arias, duets, ensembles sung by church soloists. Bowne Street Community Church, 143-11 Roosevelt Ave., Flushing, Queens (359-4324). 4/27 at 8. $4.50.

OPERA SCENES GALA—Scenes from *Fidelio, Eugene Onegin, Der Rosenkavalier, Lakme, Die Fledermaus,* others. Mannes College of Music, 150 W. 85th St. (580-0210). 4/25 at 8. Free.

Dance

New York City Ballet
At the State Theater, Lincoln Center

APRIL 24-JUNE 24—4/24 at 8: *Serenade, Afternoon of a Faun, Sonatine, Stravinsky Violin Concerto.* 4/25 at 8: *Allegro Brillante, Other Dances, Harlequin* (2 acts). 4/26 at 8: *The Goldberg Variations, C conne.* 4/27 at 8: *Serenade, Bugaku, The Concert.* 28 at 2: *Chaconne, Afternoon of a Faun, Sonat Stravinsky Violin Concerto.* 4/28 at 8: *The Goldb Variations, Chaconne.* 4/29 at 1: *Allegro Brilla Other Dances, Harlequinade* (2 acts). 4/29 at *Bugaku, Stravinsky Violin Concerto, The Conce*

American Ballet Theatre
At the Metropolitan Opera House

APRIL 24-JUNE 16—$8-$40. 4/24 at 7:30 (openi night benefit), 4/25 at 2 and 8, 4/26, 27 at 8, 4 at 2 and 8: *Cinderella.* 4/30 at 8: *La Bayadère* (II), *The Little Ballet, Sinatra Suite, Graduation B*

The Feld Ballet
At the Joyce Theater

THRU MAY 13—$20. 4/24 at 8: *Three Danc Adieu, The Jig Is Up.* 4/25 at 8: *Papillon, The Jig Up, The Real McCoy.* 4/26 at 8: *Three Dances, Su mer's Lease, The Real McCoy.* 4/27 at 8: *Papill Intermezzo, The Real McCoy.* 4/28 at 8: *Str Hearts, Play Bach, The Real McCoy.* 4/29 at 2: *A tomic Balm, Danzon Cubano, La Vida, The Jig Is* 4/29 at 7:30: *Papillon, Adieu, The Jig Is Up.*

Other

LORI BELILOVE—Dances from the original rep toire of Isadora Duncan, plus others. Ohio Theat 59 Greene St. (869-3981). 4/25, 28, 29 at 8. $7.

JOHANNA BOYCE—*Facing the Odds, Bombshe* (filmed collage), *Joe and Ricardo.* The Kitchen, Wooster St. (925-3615). 4/26-5/1 at 8:30. $6.

BICYCLE SHOP DANCERS—*Summers End* a other works. Ohio Theater, 59 Greene (869-3981). 4/26 & 27 at 8, 4/29 at 3. $7.

DANCE THEATER WORKSHOP—4/26 & 27 at Catlin Cobb, with *Madness* and *Art.* 4/28 at 8, 4/ at 3: Ralph Lemon/Cross Performance, with *The La Nights of Paris.* Bessie Schönberg Theater, 219 19th St. (924-0077). $7.

LINDA DIAMOND & CO.—Multi-media conce Cash Performance Space, 10 E. 18th St. (924-788 4/27, 28 at 8. Fri., $10, a benefit; Sat. $7.

FINIS JHUNG'S CHAMBER BALLET U.S.A. *Contredances,* by Helgi Tomasson; others. Sympho Space. 4/26 at 7:30, 4/27, 28 at 8, 4/29 at 5. $7

DANCEAFRICA '84—Festival of African-Americ dance companies performing traditional music a dance. BAM. 4/28 at 8, 4/29 at 2 & 7. $8, $10, $1

ENSEMBLE NO. 3—Premiere of *The Hunchback Notre Dame,* duet by Dan Hurlin and George San Hirabayashi Dance Theater, 330 Broome (966-6414). 4/27-29 at 8. $5.

FRONTLINE—Dance and social commentary Craig Bromberg, Sally Silvers, Stephania Skur Project Studios One, 46-01 21st St., L.I. (784-2084). 4/28-29, 5/5-6, at 3. $4.

JILL GREEN AND DANCERS—*Dream Fragmen and Fantasies,* and premiere of *Dead Weight.* L Strasberg Theatre Institute, 115 E. 15th (533-5500). 4/27, 28 at 8; 4/29 at 3. Free.

NAJMA AYASHAH—This exponent of the Jaipu style of Kathak dance performs Shiva's *Cosm Whirling Dance.* The Open Eye, 316 E. 88 (586-2685). 4/28 at 7:30. $5 & $7.

BODY AND SOLE—New tap dances choreographe by Anita Feldman. Vital Arts Center, 78 Fifth Av (924-4306). 4/27 & 28 at 8:30, 4/29 at 3. $6.

MANHATTAN FESTIVAL BALLET—Anna Sok low's *Tryptich,* with music by Beethoven, Bloch, an Scriabin, is featured. Emanu-El 14th St. YM/YWH 344 E. 14th St. (673-2207). 4/28, 29; 5/12, 13; 5/2 27 at 8. $10.

DANCES BY ALBERT REID—Cunningham Studi 55 Bethune St. (924-0077). 4/27-29 at 9. $6.

PILAR RIOJA—Repertorio Espanol, Gramercy Ar Theater, 138 E. 27th St. (889-2850). Thru 4/2 Tues.-Sat. at 8, Sun. at 3. $15-$20.

RIVERSIDE DANCE FESTIVAL—4/26, 28 & 29 8, 4/28 at 2: Saeko Ichinohe & Company, with *Megi sume, Circles, Imaginary Beings From Japan, Niw* and *Odoru Baka.* 4/25 & 27 at 8, 4/29 at 2: Ibrahi Farrar Near East Dance Group. Riverside Churc the Drive at 120th St. (864-2929). $6.

RUSH DANCE—Six-member company dances work by director Patrice Regnier. At home, 392 Broadwa (473-4602). Fri., Sat. at 8, thru 5/5. $7.

JUST DANCING '84—Collaboration of choreographers Sal Pernice and Gabrielle Taylor. Playhous 46, 423 W. 46th (245-2505). 4/24-26 at 8, 4/27, 2 at 7 & 9:30. $9.

TESTWORKS—New works by Anthony Stafford *Moondrunk* and *Ein Todesfal.* At Home, 392 Broadway (473-4602). 4/27, 28, 5/4, 5. $7.

THER EVENTS

Happenings

INGLING BROS. AND BARNUM & BAILEY CIRCUS—The annual extravaganza, with lots and lots of clowns, aerialists, white tigers, elephants, music, animal trainers, and more. Madison Square Garden, thru 6/3 (564-4400). $6.50-$10.50, with children less at some. 4/23-26 at 10:30 and 2:30; 4/27, 28 at 10:30, 2:30, 7:30; 4/29 at 1 and 5:30.

OUTH STREET VENTURE, an hour-long, multiscreen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour. Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

ORDS FROM THE WISE—Literacy—or the appalling lack of it in surprising places, and what can be done about it—is the subject of some lectures at the New York Public Library, *Trustees Room,* Fifth Ave. and 42nd St. branch, Wed. at 6, and free. Two more remain: 4/25, "Literacy, Ethnicity, Identity," and 5/2, "Employment, Power, and Political Involvement."... 4/29 at 2, authors Avery Corman, E.L. Doctorow, Jules Feiffer, and Vivian Gornick will read from their works to help out in the Bronx Educational Services programs to provide "quality literacy instruction to adults who cannot read." These Bronx-born writers will meet at the Rose Hill campus of Fordham U. (884-9797); admission, $5... 4/30, more authors will read from "forbidden writers" who are excluded from this country, such as Marquez, Cortazar, Fo, and Neruda. Gay Talese will introduce Mr. Doctorow, John Irving, Arthur Miller, William Styron, and others. $15, at St. Peter's Church, Lexington Ave. and 54th St., at 8. (255-4009)... To benefit Columbia's "Magazine of Poetry and Prose," Philip Levine, Carolyn Forche, Stephen Dobyns, Linda Pastan will read their own work, 4/26 at 8, at Grace and St. Paul's Church, 123 W. 71st St. $5, $3.50 for students... The Museum of the City of New York offers a three-lecture series on Native American culture, by Robert Grumet. Dates are 4/29, 5/20, 6/3, at 2, at the Museum (534-1672); free... The Museum of American Folk Art's series "The Experts' Expertise" continues on Wed. at 1, at the Fifth Avenue Presbyterian Church, 7 W. 55th St., thru 6/6. $6 each. Sample subject: "Pennsylvania German Folk Art," 5/2.

OTES ON PARKS AND FLOWERS—African-violet fanciers will be out in numbers at the A.V. Society show and sale, 4/28, 2-6, and 4/29, noon-5, and $1, at the Horticultural Society, 128 W. 58th St. Theme is "Violets Visit the Orient"... Help Central Park through the L.I.V.E. programs (535-1166), one of which is for volunteers, 16 and older, Wed. a.m. 4/25-6/20: pruning, weeding, planting. Phone for details on others... Park clean-ups begin about now: Riverdale Park, sponsored by Wave Hill (549-2055), 4/28 10-noon; meet at Spaulding Lane parking area... Brooklyn Botanic Garden holds its planting for the Children's Garden 4/28... Arbor Day will be saluted 4/28, 1-3, at Alley Pond, Northern Blvd., Douglaston, Queens, and we can all "speak for the trees," with music and a tree-planting.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

AIRS AND FESTIVALS—luring us both indoors and out, sometimes in a good cause, or just to have fun, or both—are a sure sign of spring. The Cathedral of St. John the Divine, 112th St. and Amsterdam Ave., will host the Living Network Expo, an urban community fair, both on its grounds and in its Synod Hall, that goes on all day 4/28, 9 a.m.-11 p.m. The lineup of events is long, but community building, through health, caring, religion, and shared experiences, is the focus for speakers, panel discussions, exhibitors' booths, and entertainment for everybody, including the kids—there'll be a children's parade at 3:30, a drum ceremony at 6, with Wallace Black Elk and Grace Spotted Eagle, Tom Chapin at 12:15, other music, much more. Day admission, $6. At 8, Richie Havens and many others will give a concert; $10, $20 (725-5915)... The Staten Island Children's Museum annual Meadowfair is for family fun, 4/29, noon-5 (if rain, 5/6), in the south meadow of the Snug Harbor Cultural Center, S.I. Arts and crafts workshops, prize games, "live" puppets, mimes, musicians of all ilks, dancers, the Sweet Adelines, and more. Admission's just $1... Daniel Berrigan, S.J., is planning "A Celebration of Hope and Resistance, for the Griffiss Plowshares and the Religious Task Force," 4/28 at 7, at the Community Church, 40 E. 35th St. Martin Sheen, Philip Berrigan, Petra Kelly, Ramsey Clark will be on hand, and so will the Hudson Sloop Singers, the Lighthouse Gospel Choir, David Buskin and others. At 5, a Peace Fair offers food, books, and other literature; evening's admission, $5 (679-6283)... The Life Forces Black Roots Festival, 4/28 at 8, is at the Leonard Davis Center, C.C.N.Y., Convent Ave. and 134th St. (944-9870). $10 donation, and among the writers on hand to talk and read will be June Jordan, James Alan McPherson, Toni Morrison, Ishmael Reed, Derek Walcott, and Quincy Troupe... More just-for-fun news: Brooklyn Academy of Music's parking lot is the scene 4/28 and 29, noon-9, of an African bazaar. Goods, foods, entertainment by steel bands, kids' fun.

NEIGHBORHOOD HAPPENINGS, on a smaller scale: House tours are popular, and six homes in a tranquil, old-fashioned enclave are on the route for the West Village Nursery School's self-guided trek, 4/29, 1-4. Pierre LeVec and Pierre Moulin (Pierre Deux), Calvin Trillin, and Robert Currie are a few of the hosts. The tour is $25, and you can buy tickets and get a tour plan at the school, 73 Horatio St. (243-5986); or if you pick up just the listing, tickets can be bought at each home... Same neighborhood: 4/29, 11-7, Greenwich Ave. between Sixth and Eighth Aves., will be site of an annual spring fair, with handcrafted goods, sidewalk and street booths, street entertainment, and the shops and cafes of this pleasant street, to boot... It rained 4/15, so the Stuyvesant Park fair switches to its rain date, 4/29, 11-dusk. It's at Second Ave., 16th-17th Sts., with all manner of puppets, clothing, books, toys, and foods for sale... South Street Seaport is getting into its warm-weather mood, too—daily in the Market Square, at lunchtime and in the evenings, we can enjoy jugglers, mimes, and musicians, all strolling about like the rest of us.

SPEAKING OF SALES—These are just that, and at least one is a venerable favorite: the 24th annual New York Antiquarian Book Fair, 4/26-28 at the Seventh Regiment Armory, Park Ave. and 67th St.; preview Thurs., 6-10, $15 (good all three days); Fri., 2-9, and Sat., 11-6, $7. Rare books, first editions, beautiful bindings, collectors' items from 175 American and foreign dealers... *An auction of Haitian art benefits* the programs and clinics of Eye Care in Haiti. Ute Stebich selected the paintings and sculpture by noted Haitian artists, and Geoffrey Holder and Patricia Neal are co-hosts and M.C.s. Over 200 works will be on display 4/28, 10-6, and 4/29, from 10 to start of the auction at 3:30. $25 includes admission both days. It all happens at 1 E. 91st St... Work by women artists, for sale 4/24 and 25 at the Bess Cutler Gallery, 164 Mercer St., benefits *Heresies* Magazine. The lineup of artists is lengthy.Tues., 6-10, $15; Wed., free, 11-5... Aren't miniatures fascinating? Find a whole world of tiny furniture, accessories, flowers and fruit and tools, at the International Guild of Miniature Artisans' show and auction, at Omni Park Central, Seventh Ave. and 56th St. 4/28, 11-5; 4/29, noon-5; auction is Sat. at 5:30. $4... You can ogle antique cars and browse in a flea market, 5/29, 11-4, at the Queens County Farm Museum, Floral Park. Farm animals, too, with entertainment and refreshments. $2, children $1.50.

Tours

MADISON SQUARE AND GRAMERCY PARK, "The World of Edith Wharton." Museum of the City of New York (534-1672). 4/29 at 1:30, meet at the Little Church Around the Corner, 1 E. 29th St. $6.

MILLIONAIRES' ROW, Part 2, "The Mighty Tycoons." A New York Walk-About (582-8083 weekdays; 914-834-5388 evenings, weekends). 4/29 at 11 a.m. or 2, meet SE corner of Fifth Ave. and 78th St. $5.

LOWER MANHATTAN, A Historywalk with Joyce Gold (242-5762). 4/29 at noon, meet at Trinity Church, Broadway and Wall St., for a tour of New Amsterdam as it was. $7.

INWOOD HILL PARK—"Birds and Flowers of Early Spring," with Rosemary Vance and the park's friends. 4/29, meet at 1, at the flagpole, Isham St. entrance, a block north of 207th St. $1.

TOURS WITH THE 92ND STREET Y—Pre-registration necessary (427-6000, ext. 179). 4/29 at 11 a.m., "The West Village and Beyond," with Joyce Mendelsohn; $7. 4/29 at 11 a.m., SoHo, "From Rags to Riches," with Val Ginter; $7. 4/29 at 11 a.m., the "other" Williamsburg, in Brooklyn, with Marvin Gelfand; $7.

BRIGHTON BEACH K'NISH K'NOSH—Trek with the Hungry Pedalers Gourmet Bicycle Tours, 4/29 at 8:15 a.m. A trip along Prospect Park and Ocean Pkwy. to Brooklyn's "Little Odessa." Leave from Maine Monument, Columbus Circle. $9, $17 for two people; write for special prices: 771 West End Ave., No. 12-J, New York 10025.

CATHEDRAL OF ST. JOHN THE DIVINE, with Cooper-Hewitt Museum (860-6868). 4/25, 1-4:30. Tapestries, artwork, the herb garden, stone quarry, and a meeting with the master mason. $25.

PELHAM BAY PARK, its back roads, with the Bronx County Historical Society (881-8900). 4/28 at 1, meet at IRT elevated station, No. 6 train, on Westchester Ave., Bronx, $4.

LONG ISLAND PINE BARRENS, a spring tour with Alley Pond (229-4000). 4/28 at 10 a.m., meet at Hoyt Farm Park, Commack, L.I. Pre-registration necessary. $3.

VAN CORTLANDT PARK, Bronx, with Wave Hill (549-2055). 4/29 at 10 a.m., meet at 242nd St. and Broadway. Free, but registration required.

UNION SQUARE ARTISTS' STUDIOS—A walk with the Floating Gallery (254-3690). 4/28 at 1. Phone for meeting place. $5.

URBAN PARK RANGERS—*Tours and workshops,* free unless noted. Bronx: 4/29 at 1, meet at Spaulding Lane parking lot off Palisades Ave., for a thank-the-trees tour in Riverdale Park; and plant a tree (548-7880). 4/29 at 1, celebrate Arbor Day in Crotona Park. Meet at boathouse, off Crotona Park East between Charlotte St. and Suburban Pl... Brooklyn (856-4210): 4/28 at 1, meet at Prospect Park's Sea Lion Pool, for a look at the zoo's future, present, and past. 4/28 at 1, meet under Grand Army Plaza arch for an investigation of Prospect Park's differing soils. 4/29 at 1, meet at the arch for a horse-care demonstration and a horsey art show... Manhattan (397-3091): 4/27 at 12:15, meet at the fountain, near Park Row and Broadway, for a look at City Hall Park. 4/28 at 2; meet in Madison Square Park, Madison Ave. and 23rd St., to explore this one ... Queens (699-4204): 4/28 at 6, meet at Jackson Pond in Forest Park, corner of Myrtle Ave. and Park Lane So., to learn about trees, their lore and literature... Staten Island (442-1304): 4/28 at 1, meet at High Rock Park Visitors Center to look for wildflowers in the park.

NBC STUDIOS—These popular tours are back—a 55-minute visit backstage at Rockefeller Center, from sets to control rooms. Mon.-Sat., 10-4 (664-4000), at regular intervals, 30 Rockefeller Plaza (49th-50th Sts.). $4.25.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat... Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 4/28, Alley Pond Woods, Queens. $15. Phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens. 4/28 A wetland walk, every Sun. at 1. $1... Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission... Brooklyn Botanic Garden, *1000 Washington Ave.; each Sun. at 1, meet at* Garden Shop for a 45-minute tour. Free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 4/28, Central Park. 4/29, Van Cortlandt Park, Bronx. Both noon-4; $15; phone (291-6825) for meeting places.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

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walks. Phone for details on the "serious" hikes (204-1112, mornings). Also see "Urban Park Rangers," above. 4/28 at 1, meet at Brooklyn Heights Library, 280 Cadman Plaza, for a tour of this landmark area. $3.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 4/28, New Jersey farm country. 4/29, North Shore harbors. $15 without transportation, $23 with. Reservations required.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 4/29 at 1:30, meet outside of Spring St. station, IRT Lexington Ave. train, at SE corner of Lafayette and Spring Sts., for a walk in Little Italy and SoHo East. $1 (598-9840, eves.).

Sports

BASEBALL—Mets: Shea Stadium, Flushing (507-8499). $3-$8. 4/27 at 8:05, 4/28, 29 at 1:35, vs. Philadelphia... **Yankees:** Yankee Stadium, Bronx (293-6000), $1.50-$9. 4/23 at 8, 4/24 at 1, vs. Kansas City. 4/27, 28 at 8, 4/29 at 2, vs. Milwaukee.

MADISON SQUARE GARDEN, Seventh Ave. at 33rd St. (564-4400). 4/23 at 8, all-star wrestling; $6-$11. 4/27 at 7:30, Felt Forum, all-star boxing, pro bouts; $10, $15.

PADDLEBALL—A fund-raiser for the Kings Bay Y's physical-education programs. Pro exhibition of mixed and men's doubles, followed by amateur-pro games ($7.50 to enter). At the Y, 3495 Nostrand Ave., Brooklyn (648-7703). 4/28 at 8 p.m. Free.

RUNNING—A ten-mile race for male/female couples, with 4,000 expected to take part. 4/28 at 10:30 a.m., begins at Tavern on the Green, C.P.W. and 67th St., and ends at the same spot.

Children

BIG APPLE CIRCUS—A traditional European-style one-ring performance, with clowns, aerialists, horses, acrobats, and more. Circus Tent, Prospect Park, Brooklyn (860-7320). 4/23, 24, 25, 26, 30 at 11 and 7; 4/27 at 11 and 6:30 (sold out); 4/28, 29 at 1 and 4; 5/1 at 11. $4.50, $6.50; adults, $6.50, $8.50.

CINDERELLA, by Pickwick Puppets, who also will do "Mice in the Cellar." Whitman Theater, Brooklyn College, near Flatbush and Nostrand Aves. (462-3525), 4/29 at noon and 2. $4.

TIP-TOP-TAP—Tapworks, with tap and jazz dance, to live music, from Dixieland to disco. New Dorp High School, 465 New Dorp Lane, S.I. (462-3525). 4/28 at 1. $4.

THE MUPPETS AT HOME—A new environment-boutique at FAO Schwarz, Fifth Ave. at 58th St., includes a 25-inch TV screen, with film clips of the Muppets in their films, TV show, and from *Sesame Street.*

BRONX ZOO CHILDREN'S ZOO—A zoo-within-the-Zoo, with a live-animal area, goats and sheep to watch and pet, and a play environment for imitating animals' lifestyles. Daily 10-5, with last ticket sold at 4. 75 cents, adults $1, plus Zoo admission (Zoo free Tues.-Thurs.).

WINNIE THE POOH—Feature-length cartoon film. LaGuardia Community College, 31-10 Thomson Ave., L.I. City (626-5053). 4/28 at 11:30 a.m. $1, adults $2.

CIRCUS CAPERS, with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2, thru 5/20. $2.50. Reservations a must.

LINDA DIAMOND & CO.—A multi-media dance concert, with live music. Cash Performance Space, 10 E. 18th St. (924-7882). 4/29 at noon. $4, adults $6.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 4/28, 10-1: for ages 9-12, a rug-hooking workshop with Wanda Blanchard, Museum of American Folk Art; phone to register (581-2474); $2.

SPRING BLOSSOMING—"See, hear, and touch the park as it reveals its springtime beauty." Games, stories, refreshments. For 4-6-year-olds only; pre-registration required. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 4/27, 29, 1-3. $3.

BOTTOM'S DREAM—Comic opera based on Shakespeare. On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). 4/28, 5/5, 12, at 1 and 3:30. $3, adults $4.

THE CATS—Puppet-Folk Theatre Co. with a musical shadow play. 53 Hudson St., 3 blocks north of Chambers (249-4325). Sat. and Sun. thru April, at 3. $2.50; adults $4.

PUPPET PLAYHOUSE—An environmental center, with weekly entertainment. Fireboat House, foot of 90th St., and the East River (879-3316). 4/28 at 11, 1, and 3: a "ventriloquial" performance by Susa Linn, "Birds of a Feather." $2.50.

MICHAEL TAUBENSLAG PRODUCTIONS—J Hus Playhouse, 351 E. 74th St. (772-9180). 4/29 1:30, "Funzapoppin Magic Show." Audience parti pation, magic, and more. $3.50.

THE DREAMSTUFF REVUE, with Pady Blac wood's Marionettes. Sun. at 1, thru April. Old Fi Church, 729 Carroll St., Brooklyn (638-5725). $3.5

HANSEL AND GRETEL—Cottage Marionette The ter, Swedish Cottage, near Central Park West a 81st St. footpath. (988-9093). Sat. thru 6/2. $1.5

TALES OF PUFF THE MAGIC DRAGON Papageno Puppet Theater in a musical version rod puppets. West Side YMCA, 5 W. 63rd (877-4852). Sat. at 2:30 and 3:30, Sun. at 1 and $2.50.

LITTLE PEOPLE'S THEATRE COMPANY "Hansel and Gretel," Sat. and Sun. at 1:30, and "G dilocks and the Three Bears," Sat. and Sun. at 3; th 6/24. Courtyard Playhouse, 39 Grove St., near She dan Square (765-9540). $3.50.

ALFRED THE DRAGON AND THE PHANTO BALLOON STEALERS—Children's Improv. C with audience participation. New Media Reperto Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $ adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A ro musical, at Fourth Wall Repertory, Truck and Wa house, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:3 $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. 1, "Skye, the Kingdom of Dragons"; at 3, "The Sn White Show." Sun. at 1, "The Empire Laughs Back at 3, "The Snow White Show"; at 5, "Ride With to Freedom." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60 61st (752-1165). Magic, comedy, audience parti pation. Shows Sat. and Sun. at 1, 2:30, and 4. $ Reservations a must; all adults must be with a chil

MUSEUM OF THE CITY OF NEW YORK, Fif Ave. and 103rd St. (534-1672). 4/28 at 1:30, "Ga Willner and Little Ricky Elfin." Puppetry and ve triloquism. $2.50... Please Touch Demonstration fo lows at 2:40. $1.

CENTRAL PARK LEARNING CENTER—Exhibi on weather, geology, etc. Belvedere Castle, 79th S south of the Great Lawn. 4/28 at 1, artist Alice Siege makes "Spaced-Out Constructions," or mobile Free, but must pre-register (772-0210).

PUBLIC LIBRARY—Free unless noted. Yorkvill branch, 222 E. 79th St. (744-5824): 4/26 at 4, shor films. Pre-school picture-book hours Wed. at 4, age 3-4; Tues. at 4, ages 5-7... Muhlenberg branch, 20 W. 23rd St. (924-1585). Thurs. at 3:30, stories in Eng lish and Spanish... 115th Street branch, 203 W.: 4, 23 at 3:30, "The Adventures of Tom Sawyer," film Free... Brooklyn branches: Kids Project, puppet talk about disabilities. 4/23 at 10 a.m., Bay Ridg Library, Ridge Blvd. at 73rd St.; 4/23 at 1, Sunse Park, Fourth Ave. at 51st St. 4/24 at 10, Highlawn W. 13th St. at Kings Hwy. 4/24 at 1, Gravesend, Ave X near W. 2nd St... McGoldrick branch, 155-0 Roosevelt Ave., Queens, Joanna Featherstone, poetr and song.

CHILDREN'S "NIGHTCLUBS"—The Early Show entertainment by children 6-16. At Don't Tell Mama 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, two drink minimum... **Youngstars,** featuring youthfu players from Broadway, TV, commercials. At Some thing Different. 1488 First Ave. (570-6666). Sat. at 7 Sun at 5:30. $5 minimum, $3 cover.

THE WIZARD OF OZ—Yates Musical Theatre. At th Westwood High School, 701 Ridgewood Rd., Wash ington Township, N.J. (201-664-4013). 4/26 at 1. $4 $5.

G.A.M.E.—Manhattan Laboratory Museum, 314 W 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1 New exhibit: "Making Your Mark," graffiti—all kind —through the ages... 4/28 at 1:30 and 3, 4/29 at 2 art workshops in tracing and design. 4/28 at 2, skits by the Mimestrals; $1.50.

METROPOLITAN MUSEUM OF ART, Fifth Ave at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. "Theme" programs Sat. and Sun., with talks, workshops, films, etc.: 4/28, 29, Animals in Art. Also: 4/29 at 2, pianist-percussionist Paul Kreshka, with "Fun With Music."

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun., and Mon. holidays, noon-5. $1. 4/23 at 1:30, Donald Heller, the Hurdy Gurdy Man. 4/24 at 1:30, learn about castanets. 4/27 at 1:30, "The Original Tale of Cisum," play for 3-5-year-olds. 4/28 at 1:30, a neighborhood tour, then a "Color Me Spring" workshop; suitable also for hearing-impaired. 4/29, annual Meadowfair (see Happenings, above)... "Once Upon an Island" workshops, at S.I. Mall: 1/28 at 1:30, Lenape Indian lore. 1/29 at 1:30, Dutch Colonial crafts.

ESTAURANT DIRECTORY

EY TO ABBREVIATIONS

	Breakfast
	Brunch
	Lunch
	Dinner
	Supper
	Inexpensive—Mostly $15 and under*
I)	Moderate—Mostly $15-$35
)	Expensive—Mostly $35 and over*
E	American Express
3	Carte Blanche
C	Diners Club
C	MasterCard
	Visa
rmal:	Jacket and tie
ess Opt:	Jacket
asual:	Come as you are

**verage cost for dinner per person ordered à la
rte.**

is is a list of advertisers plus some of the city's
ost popular dining establishments.

ease check hours and prices in advance. Rising
od and labor costs often force restaurateurs to alter
ices on short notice. Also note that some deluxe
staurants with à la carte menus levy a cover (bread
d butter) charge. *Many restaurants can
commodate parties in private rooms or in sections
the main dining room—ask managers for
formation.*

Manhattan

Lower New York

MAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

MERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

NGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

APSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallops on linguine, salmon hollandaise. L Tues.-Fri. noon-4:30. Br Sat.-Sun. noon-4:30. D Sun.-Thurs. 6-1 a.m., Fri.-Sat. to 2 a.m. Bar til 4 a.m. **(M)** AE.

INCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

HE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

L CORTIJIO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M).** AE, DC, MC, V.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FULTON STREET CAFE—11 Fulton St., 227-2288. Casual. American-Seafood. Spcls: steamed 1-lb lobster, Manhattan chowder, mixed fried fish, seafood kebab. L daily 11-4. D daily 4-10. Ent. Thurs.-Sun. 5-11. **(I)** AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern-Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.-Fri. 11-3. Br Sat.-Sun. 11-3. D daily 6-1 a.m. Disco Fri.-Sat. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr. Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: filet of red snapper steamed with fresh herbs, pan fried filet mignon with courgette squash in puff pastry and fresh thyme sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provençale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

NORTH STAR PUB—93 South St., 509-6757. Casual. English-Pub. Spcls: fish & chips, cornish pasties, scotch eggs, steak & kidney pie. Open for L & D daily 11 a.m.-2 a.m. **(I)** AE, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. **(I)** AE, CB, MC, V.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American-Seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. 11:30-4:30. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Bar open til 2 a.m. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. **(M)** AE, CB, DC, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Spanish. Spcls: mariscada with green sauce, chicken villarroy, veal extremena. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Guitarist Fri.-Sat. 7-midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.

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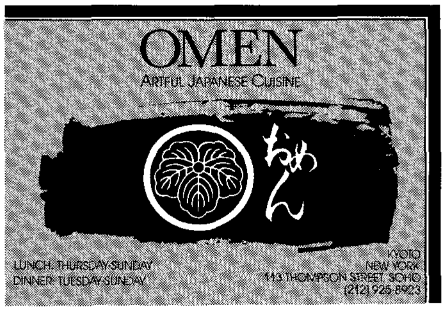
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RESTAURANT DIRECTORY

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug Open daily noon-11 p.m. **(M)** AE, V

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop finanziera, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. **(M)** AE, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. **(M)** AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-19
Dress opt. Spanish. Spcls: paella à la Valencia
chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Th
3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. (
AE, CB, DC, MC

MADISON TOWERS HOTEL—22 E. 38th
685-3700. **Madison Towers Restaurant:** Cas
American-Greek. Spcls: pastichio, moussaka, fr
fish daily, steak, chops. Open for B,L,D daily 6 a.
10 p.m. Private parties for 10-170. **(I) Whal**
Dress opt. International. Spcls: smoked salmon, so
chili, chicken fingers with apricot sauce. Open d
noon-1 a.m. Pianist nightly. **(I)** AE, CB, DC, MC

MINDY'S—212 E. 42nd St., in the Harley Ho
490-8900. Jacket req. International. Res. sug. B d
7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D d
5-10:30. S 10:30-midnight. Light entrees served
tween meals. Ent. **(M)** AE, CB, DC, MC

OYSTER BAR & RESTAURANT—Grand Cent
Terminal, 490-6650. Casual. American-seafo
Spcls: oysters, grouper, swordfish, red snapper. R
nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & S
(M) AE, CB, DC, MC,

PASTICCIO—447 Third Ave., bet. 30th-31st S
679-2551. Casual. Northern-Italian. Spcls: rotolo
pasta, scaloppine Elisa, pollo marengo. Res. sug
Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5:30-10:30, F
Sat. to 11:30. Closed Sun. **(M)** AE, MC,

PER BACCO!—140 East 27th St., 532-8699. Jac
required. Northern Italian. Spcls: scampi Per Bac
veal bel paese, pollo Janet. Res. sug. L Mon.-
noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Clos
Sun. **(I-M)** AE, DC, MC,

SALTA IN BOCCA—179 Madison Ave., bet 33rd
34th Sts., 684-1757. Dress opt. Northern Itali
Spcls: fettuccine casalinga, saltimbocca, pollo a
Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu
4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)**
AE, CB, DC, MC,

SEASCAPES—202 E. 42nd St., 370-0098. Casu
Continental. Spcls: cappelli d'angel with seafo
shrimp and chipalatas, shrimp Imperial, steak. R
sug. Open Mon.-Fri. 11 a.m.-midnight, Sat.-Sun. 4:
midnight. **(M)** AE, CB, DC, MC,

SHELTER—540 Second Ave., at 30th St., 684-42
Casual. American-Continental. Spcls: hamburg
barbecued ribs, mussels marinière. L Mon.-F
11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:
Bar open til 4 a.m. **(I)** AE, DC, MC,

TRUMPET'S—Grand Hyatt Hotel, 42nd S
(Grand Central) 850-5999. Jacket required. No
velle-Continental. Spcls: asparagus festival thru 5/
tournedos of veal with wild mushrooms and crè
fraîche, Dover sole on leaf spinach, marinated ra
of lamb with rosemary and dijon mustard. L Mon.-F
noon-2:30. D daily 6-11. Pre-theater D 5:30-7:
Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC,

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. Ame
can-Continental. Spcls: fresh seafood, prime rib. R
sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pian
Mon.-Fri. eves. Reduced rate P 5-11. Closed Su
(I-M) AE, MC,

DINO CASINI'S—132 W. 32nd St., 695-7995. Dre
opt. Italian-Continental. Spcl: veal Sorrentino. R
sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-
Complete L & D. Closed Sun. **(I)**
AE, CB, DC, MC,

EL QUIJOTE—226 W. 23rd St., in Chelsea Hot
929-1855. Casual. Castillian. Spcl: lobster from tan
Res. sug. Open daily noon-midnight. Inexpensi
lobster special daily. **(M)** AE, DC, MC,

KEENS—72 W. 36th St., 947-3636. Casual. Ame
can-Continental. Spcls: London mixed grill, Kee
mutton chop, grilled bass with merlot. Res. nec.
Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private pa
ties. Closed Sun. **(M)** AE, DC, MC,

LINO'S—147 W. 36th St., 695-6444. Casual. Nort
ern Italian. No written menu. Spcls: seafood f
diavolo, jumbo prime shell steak, veal Alfredo. Re
sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:3
Same à la carte offerings all day. Closed Sun. **(M**
AE, CB, DC, MC,

NEW YORK RESTAURANT SCHOOL DININ
ROOM—27 W. 34th St., 947-7105. Casual. Amer
can. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fr
5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC,

OLD HOMESTEAD—56 Ninth Ave., bet. 14th
15th Sts., 242-9040. Casual. American. Spcls: si
loin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fr
noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Su
1-10. Complete D. Free parking from 5 & all da
Sat.-Sun. **(M)** AE, CB, DC, MC, V

ROJAS-LOMBARDI—253 W. 28th St., 244-3005
Casual. Continental. Spcls: rack of lamb, fresh fis

pas. Res. sug. D only Tues.-Sun. 6-11. Tapas bar midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

43rd-56th Streets, East Side

REDO THE ORIGINAL OF ROME—54th St., et. Lexington & Third Aves., in Citicorp Bldg., 71-3367. Casual. Italian. Spcl: fettuccine Alfredo. es. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

BASSADOR GRILL—One United Nations laza at 44th St., in U.N. Plaza Hotel, 702-5014. ress opt. American. Spcls: calves liver with black ustard seed, 10th Avenue marinated chicken. Res. ıg. B daily 7-11. L daily noon-2:30. D daily 6-11. *hampagne buffet* Br Sun. *noon* & 2:15. *Piano* bar 30-midnight. **(M)** AE, CB, DC, MC, V.

E BARCLAY RESTAURANT & TERRACE—11 E. 48th St., in the Hotel Inter-Continental, 55-5900. Jacket required. Continental. Spcls: terne of sweetbreads with pistachios, sautéed veal meaillons with poached cucumbers, roast fillet of lamb pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 1:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** fternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 30-10:30. AE, CB, DC, MC, V.

FE VERSAILLES—151 E. 50th St., 753-3884. acket required. French-Continental. Spcls: veal aillard, poitrine de chapon, coquilles St. Jacques. es. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. ightly. **(E)** AE, CB, DC, MC, V.

RIST CELLA—160 E. 46th St., 697-2479. Forıal. American. Spcls: steak, chops, lobster, seafood. es. sug. Open Mon.-Thurs. noon-10:30, Fri. to 0:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

Y LUCK—127 E. 54th St., 832-2350. Casual. antonese. Spcl: song loong gai cube. Res. sug. L Ion.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet arking after 6. **(I)** AE, CB, DC, MC, V.

AWDADDY—45 E. 45th St., ***in the Roosevelt Hoel,*** 687-1860. Casual. Continental-New Orleans. pcls: jambalaya, shrimp creole, oysters Rockefeller. es. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Ion.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **M)** AE, CB, DC, MC, V.

MERS—1034 Second Ave., 751-8020. Jacket reuired. American. Spcls: prime sirloin steak, lamb hops, swordfish, striped bass. Res. sug. Open Mon.-hurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

IOTECA IPERBOLE—137 E. 55th St., 759-9720. ress opt. Classical Italian. Spcls: game, fettuccine. xtensive wine library. Res. sug. L Mon.-Fri. noon-3. Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

NDA LA PALOMA—256 E. 49th St., 421-5495. ress opt. Mexican. Spcls: camarones à la Fonda, uerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. -10:30. Spcl. *cocktail hour featuring Mexican hors* d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

UR SEASONS—99 E. 52nd St., 754-9494. Dress pt. International. **Pool Room:** L Mon.-Fri. noon-:30. D Mon.-Sat. 5-11:30. Complete pre-theater D -6:30; after-theater D 10-11:30. Res. nec. Closed un. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. :30-11:30, desserts & cheese tray 10:30-midnight. educed-rate parking from 6. Private parties in both ooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

AMBELLI 50TH RISTORANTE—46 E. 50th St., 88-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

ING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

NORTH PARK—151 E. 49th St., 751-8570. Casual. Hunan-Szechuan-Cantonese-Peking. Spcls: Peking duck, volcano beef, seafood wor bar. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30 p.m., Sat.-Sun. noon-11. Private parties for 15. **(M)** AE, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

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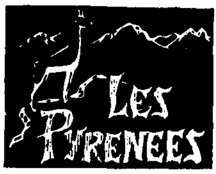

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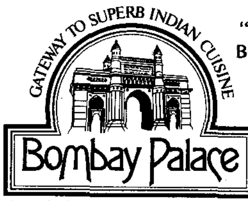

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THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern-Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—1
51st St., 581-3580. Dress opt. Steakhouse. S
guaranteed prime beef, fresh fish, lobster. Res.
L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-th
D. Closed Sat.-Sun. **(M)** AE, CB, DC, M

AU TUNNEL—250 W. 47th St., 582-2166. Ca
French. Spcls: noisette de veau, tripes à la mod
Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.
5:30-11:30. Complete D. Closed Sun. **(M)**

BACKSTAGE AT HISAE'S—318 W. 45th
489-6100. Casual. Continental. Spcls: smoked d
sparkling shrimp, orange chicken, fettuccine, fl
der en papillote, rack of lamb with rosemary
mustard, sushi bar. Res. nec. L Mon.-Sat. noon-
Mon.-Sat. 5-2 a.m., Sun. 4-11. Bar til 4 a.m. Partie
20-80. Pianist nightly. **(M)** AE, M

BARBETTA—321 W. 46th St., 246-9171. Dress
Northern Italian. Spcl: vitello tonnato. Res. ne
Mon.-Sat. noon-2 [illegible] Mon.-Sat. 5-midnight. Com
pre-theater D 5:30-[illegible]. Private rooms. Closed
(M-E) AE, CB, DC, M

BEEFSTEAK CHARLIE'S—51st St. & Broad
757-3110. Casual. American. Spcls: steak, old
ioned barbecued ribs, hamburgers, incl. salad
shrimp, beer, wine or sangria with dinner. L M
Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sa
12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, M

BEN BENSON'S STEAK HOUSE—123 W. 5
St., 581-8888. Casual. American. Spcls: st
chops, seafood. Res. sug. L Mon.-Fri. noon-4. D M
Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Pri
parties for 100. Free valet parking after 6. **(M-**
AE, CB, DC, M

BOMBAY PALACE—30 W. 52nd St., 541-7
Casual. Indian. Spcls: barbecued steak on sizz
platter, lamb or beef Pasanda. Res. sug. L daily n
3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete
D. Discount D parking. **(I-M)** AE, CB, DC, MC

CAFE DE FRANCE—330 W. 46th St., 586-0
Casual. French. Res. sug. L Mon.-Fri. noon-3. D M
Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Cl
Sun. **(I-M)** AE, DC, MC

CAFFE FONTANA—811 Seventh Ave., at 52nd
in Sheraton Centre Hotel, 581-1000. Casual. C
tinental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L M
Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M**
AE, CB, DC, MC

CARNEGIE DELI & RESTAURANT—854 Seve
Ave., at 55th St., 757-2245. Casual. Jewish d
Spcls: corned beef, pastrami, cheese blintzes, m
ball soup. Open daily 6 a.m.-4 a.m. **(I)**
No Credit Ca

CELESTIAL EMPIRE—144 W. 46th St., 869-91
Dress opt. Szechuan-Mandarin. Spcl: crispy fis
chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.
p.m., Sat. noon-midnight. Discount D parking. Clo
Sun. **(I)** AE, DC,

CENTURY CAFE—132 W. 43rd St., 398-19
Casual. American. Spcls: cherry smoked filet mig
with horseradish sauce, grilled salmon with must
beurre blanc, fresh fish daily. Res. sug. Open M
Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Pri
parties for 300. Video ent. nightly. Closed Sun.
AE, CB, DC, MC

CHEZ NAPOLEON—365 W. 50th St., 265-69
Casual. French. Spcls: lapin Marguerite, bou
baisse, choucroute, steak au poivre. Res. sug. L M
Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to
Closed Sun. **(I-M)** AE, CB, DC, MC

DARBAR—44 W. 56th St., 432-7227. Casual. Indi
Spcls: charcoal clay oven cooking, curry, vegetari
fresh bread. Res. sug. L daily noon-3. D Mon.-Th
5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.n
a.m. **(M)** AE, CB, DC, MC

ENGLISH PUB—900 Seventh Ave., bet. 56th & 5
Sts., 265-4360. Casual. English-American. L M
Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:3
(I-M) AE, CB, DC, MC

FOOD AMONG THE FLOWERS—18 W. 56th
541-9039. Jacket & tie required. French nouv
cuisine. Spcls: lobster tail Wellington, poulet sau
with lime and champagne vinaigrette, crisp duckl
with blueberry. Res. nec. L Mon.-Sat. noon-3. D M
Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC,

FRENCH SHACK—65 W. 55th St., 246-51
Casual. French. Spcls: duck Normande, côte de v
aux chanterelles. Res. sug. L daily noon-3. D Mo
Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)**
AE, CB, DC, MC,

GALLAGHER'S STEAK HOUSE—228 W. 52nd
245-5336. Dress opt. American. Spcls: hick
broiled sirloin, seafood. Res. sug. Open noon-m
night daily. **(M)** AE, CB, DC, MC,

GEORGES REY—60 W. 55th St., 245-6764. Casu
French. Spcls: duckling, crêpes maison, steam
vegetables, poached fish fillet. Res. sug. L Mon.-F

noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Dress opt. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef bourguignonne. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 10-200. Closed Sun. **Also La Veranda—60 E. 54th St.,** 758-5560. **(I)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French.

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LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Dress opt. French. Spcls: pissaladiere, bass with ginger, fresh pasta with lobster and basil, chicken-of-the-day. L daily 11-3. Afternoon tea 3-6. D daily 6-midnight. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E).** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.m., Sat to 2 a.m., Sun. 11 a.m.-midnight. Ent. daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Jazz Wed. at 9. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacke required. Northern Italian. Spcl: winter game. Res nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight Closed Sun. **(M-E)** AE, CB, DC, MC, V

TUCANO—333 E. 60th St., 308-5353. Jacket & ti required. French-Cuisine Maximin. Spcls: petite tim bale de pâtes fraîches à la langouste rose, filet de ba aux poireaux et aux truffes. Res. nec. L Mon.-Fri noon-2:30. D Mon.-Sat. 7-midnight. Private partie for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983 Casual. American-Continental. Spcls: marinated sir loin kebab, chicken continental, Agora burgers, ic cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4 Pianist nightly and Br. **(M)** AE, CB, DC, MC, V

AMERICAN STANHOPE—Fifth Ave., at 81st St. 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon. Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m Br Sun. noon-3. Ent. Tues.-Sat. **The Furnishe Room:** L daily noon-3. Afternoon tea 3-6. S 6-11 **Red Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V

ANDREE'S MEDITERRANEAN CUISINE—35 E. 74th St., 249-6619. Dress opt. Mid-East/Frenc Spcls: striped bass in phyllo, herbed rack of lam couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre theater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mo **(M)** No Credit Card

CAFE SAN MARTIN—1458 First Ave., at 76th St 288-0470. Casual. Continental-Spanish. Spcls: an gulas de aguinnaga, fidegua, parrillada. Res. sug. I daily 5:30-midnight. Br Sat.-Sun. noon-4. Complet D. Pianist nightly. **(M)** AE, MC, V

CAMELBACK & CENTRAL—1403 Second Ave., a 73rd St., 249-8380. Casual. Continental-America Spcls: roast duck with port & black currant sauce vegetables tempura with sherry, ginger & soy sauce grilled swordfish with herb butter, medaillons of vea with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fr 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:3 Sun. to 4. **(I-M)** AE, CB, MC, V

CARLYLE HOTEL—76th St. & Madison Ave. 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sa noon-3. Buffet Br Sun. noon-3. **Carlyle Restauran** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sa noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. fro 7. **(M-E)** AE, CB, DC, MC, V

CLAUDE'S—205 E. 81st St., 472-0487. Formal French. Res. nec. D only Mon.-Sat. 6-10:15. Close Sun. **(E)** AE, DC, MC, V

DIECI—1568 First Ave., bet. 81st-82nd Sts. 628-6565. Jacket required. Classic/Regional Italia Spcls: imported fungi porcini, shrimps with fenne homemade stuffed ravioli, veal gorgonzola. Res. su D daily 5:30-11:30. **(M)** AE, MC, V

DIVINO RISTORANTE—1556 Second Ave., be 80th & 81st Sts., 861-1096. Dress opt. Northern Ita ian. Spcls: vitello tonnato, gnocchi Divino, vea Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sa 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V

GARDENIA—1373 First Ave., bet. 73rd-74th Sts 772-8508. Dress opt. Continental-Hungarian. Spcl Transylvanian consommé, veal Sindbad, trout Ab bazia. Res. sug. D only Tues.-Sun. 6-midnight. Close Mon. **(M)** AE

KLEINE KONDITOREI—234 E. 86th St. 737-7130. German. Spcls: naturschnitzel, beef rou lade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thur 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m Complete L & D. **(I-M)** AE, DC

LA PETITE FERME—973 Lexington Ave., at 70t St., 249-3272. Dress opt. French. Spcls: moule vinaigrette, poached bass with sauce chezillot. Res nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seating at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V

LE CIRQUE—58 E. 65th St., 794-9292. Forma French. Spcls: pasta primavera, blanquette de St Jacques julienne, caneton rôti aux pommes sauce cit ron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sa 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC

LE LAVANDOU—134 E. 61st St., 838-7987. Formal French. Spcls: ballotine de red snapper, côte de vea aux morilles. Res. nec. L Mon.-Sat. noon-2:30. I Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE

LE REFUGE—166 E. 82nd St., 861-4505. Dress op French. Spcls: foie de volaille aux myrtilles, canar aux fruits frais, gratin aux fruits rouges. Res. sug. I Mon.-Sat. noon-3, Sun. to 4. D Mon.-Sat. 6-11, Sun 5-9:30. Private parties. **(M)** No Credit Cards

LION'S ROCK—316 E. 77th St., 988-3610. Casual Continental. Spcls: shrimp with honey mustard, roas quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. Reduced rate parking after 5. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American-Continental. Spcls: mussels marinière, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M)** **Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 10-4. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Special D 5-6:30. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

STRATTON RESTAURANT—Forest Hills, 108-36 Queens Blvd., 263-6100. Casual. American-Mexican. Spcls: ribs & chicken, Mexican combination platter. Res. sug. L daily 11:30-3. D daily 3 p.m.-3 a.m. Ent. nightly. Private parties for 300. **(I)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

MARIANAS

Excerpts from GOURMET MAGAZINE
by Jay Jacobs

"I'm very fond of the place and admire its owner's valiant efforts to keep prices down. SEAFOOD is given the big play; the rack of baby lamb is first-rate, as is a well aged shell steak."

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant *featuring the music of Brazil. Sun., Haroido Jr.* Mon., Alosio Aguiar. Tues. & Wed., George Andre. Thurs., Alfredo Cardim. Fri., Angela Santos. Sat., Clarice Taylor. AE, CB, DC .

BLUE NOTE—131 W. 3rd St., 475-8592. 4/23, Charlie Persip & Superband. 4/24-29, Freddie Hubbard. 4/30, Frank Noviello; Carol Harris Quartet. Shows at 10 & midnight, Fri. & Sat. 10, midnight and 1:30. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 4/26, Stephane Grappelli. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 4/23-28, Ray Bryant with Jimmy Rowser. 4/30-5/5, Roger Kellaway with Red Mitchell. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 4/28, jazz-pianist Adam Makowicz with Tommy Cecil on bass, Mon.-Sat. 9-midnight. AE, DC, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz-singer Carrie Smith Sun. & Mon. at 9 & 11. Lord Burgess with Eugene Grey, Tues.-Sat. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 4/28, Special Concensus Bluegrass Band. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 4/23, 24, 30, 5/1, Ed Polcer's Midtown North. 4/25, *Hot Club of 54th Street.* 4/26-28, Balaban & Cats. 4/29, Danny D'Imperio and the Metropolitan Bopera House. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 4/23, guitarist Les Paul with Wayne Wright and Gary Mazzaroppi. 4/24-29, singer Susannah McCorkle. Shows Sun.-Thurs. 9 & 11, Fri.-Sat. 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 4/23, Vincent T. Vok. 4/24, Steve and Mark; Susan Schneider. 4/25, Richard Hell; Suzanne Vega. 4/26, N.Y. Songwriters Showcase. 4/28, Elizabeth Cotten; Johnine Rankin. 4/29, Jane Brucker. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 4/23, 24, Errol Parker Duo. 4/25, 26, John Hicks Duo. 4/27, 28, Marion Cowings and Kim Shaw. 4/29, 30, Bill O'Connell and Bob Cranshaw. **Upstairs:** Thurs. at 10, Fri. at 8 & 10, *Strange Behavior,* starring Jack Gilpin and Ilene Kristen. The High Heeled Women every Sat. at 9. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Attila Zoller and Jimmy Raney. Mon.-Fri., 5-10, Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 4/24-28, pianist Hilton Ruiz with Major Holley on bass. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 4/23, 30, Toshiko Akiyoshi's New York Jazz Orchestra featuring Lew Tabakin. 4/24-29, Bob Mintzer: Al Stars featuring Randy Brecker, Kenny Kirkland, Will Lee, Lenny White. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 4/24-5/26, Julie Wilson in *Julie Wilson Sings Sondheim,* Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Sun., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., Cathy Chamberlain and her Ace In The Hole Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 4/24, Ed Palermo Contemporary Big Band. 4/25, 26, Rinaldo: Brazilian Funk Rock. 4/27, 28, Lou Marini. Music at 9:30 & 11:30, with an extra set Fri.-Sat. at 1:30 a.m. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 4/25, Another Look. 4/26, Airporte. 4/27, LaZoo; Drama. 4/28, The Scene; Immigrants. 4/29, Don Yowell; Fritz-Gabriel Cabaret. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. *Doc Cheatham, Sun.,* 3-7. 4/24-28, Ron Carter Quartet. 4/29, "A Salute to the Duke" featuring Bill Davis, Barry Lee Hall, Art Baron, Britt Woodman, Skippy Williams, Norris Turney, Harold Ashby, Joe Temperly & Anita Moore. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 4/24-28, Peggie Blue sings Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 9 & 11, *That Uptown Feelin'* musical revue featuring Terry Burrell, Chip Garnett and Freida-Ann Williams. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 4/23, 30, Loup Gurou. 4/24, 5/1, Blues Jam Session. 4/25, 5/2, Elliot Murphy. 4/26-28, 5/3-5, Charles Brown. 4/29, The Delancy Hawaiians. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 4/23, El Gran Combo; Charanga America with soloist Steve Turre. 4/30, Conjunto Clasico; Louie Ramirez and Ray DeLa Paz with jazz soloist David "Fathead" Newman. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 4/24-29, Larry Coryell Quintet featuring James Williams, George Mraz and Billy Hart. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 4/23-30, Harold "Cornbread" Singer. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 4/24-28, pianist Kirk Lightsey with Cecil McBee on bass. 4/29, John Bunch with Phil Flanigan. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 4/23, Wilson Pickett. 4/26, Chicken Legs Revue. 4/27, 28, Gabe Johnson; Blackwater. AE, CB, DC, MC, V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9:30 and midnight. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 4/24-29, comedian Steven Wright. Shows Tues.-Thurs. & Sun. at 8:30, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave 794-1906. Continuous entertainment by comics an singers, 7 nights a week, with steadies Adrienn Tolsch, J.J. Wall and Bill Scheft. A

COMIC STRIP—1568 Second Ave., bet. 81st 82nd St., 861-9386. Restaurant, comedy spot wit improvisational entertainment. Sun.-Thurs. the fu starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnigh AE, MC,

DANGERFIELD'S—1118 First Ave., 593-1650. 4 23-26, comedian Danny Curtis. 4/27, 28, comedian *Richie Gold and Wayne Carter with comedienn* Rhonda Hansome. Mon.-Thurs. 9 & 11:15, Fri. &11:30, Sat. 9 & midnight. Sun. 9:30, talent showcas with m/c Hiram Kasten. AE, CB, DC, MC,

IMPROVISATION—358 W. 44th St., 765-826 Comics and singers seven nights a week; food; tot informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 midnight. No credit card

MAGIC TOWNE HOUSE—1026 Third Ave 308-2733. Magic cabaret with professional mag cians, Thurs.-Sat. No credit card

MONKEY BAR—60 E. 54th St., (in Elysee Hotel 753-1066. Mon.-Fri. pianist Johnny Andrew 5:30-7:30. Continuous entertainment, Tues. Dann Curtis. Wed.-Sat., David Fisher and Mel Marti Closed Sun. AE, CB, DC, MC,

MOSTLY MAGIC—55 Carmine St., 924-147 *Nightclub/theater featuring magic and comed* Tues., Showcase. Wed., magician Imam wit comedian Terry Day & Pamela Smith. Thurs., mag cian Joe Devlin with Terry Day. Fri., magician Slydi and comedian/magician Jerry Mitchell. Sat., mag cian Mundaka and Jerry Mitchell. AE, MC,

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disc with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC,

BARBIZON PLAZA LIBRARY—Sixth Ave., be 58th & 59th Sts., 247-7000. Lively discotheq Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. A

DOWNSTAIRS AT JOANNA—18 E. 18th S 675-7900. Intimate nightclub with disco dancin Tues.-Sat. from 10 p.m.-4 a.m. (Cover charge for no members). AE, MC,

JIMMY WESTON'S—131 E. 54th St., 838-838 Restaurant which serves up jazz and dancing. Thru 12, singer-pianist Glen Covington and his trio alte nating with singer-pianist Tommy Furtado. Night except Sun., from 10-3 a.m. AE, CB, DC, MC,

THE RED PARROT—617 W. 57th St., 247-153 Club occupying a whole city block! Resident 2 *piece orchestra plays everything from country-wes* ern to jazz, Wed.-Sat. 10-4 a.m. No credit card

REGINE'S—502 Park Ave., at 59th St., 826-099 Elegant French restaurant Mon.-Sat., 6-midnight wi a lively disco from 10:30 p.m. AE, CB, DC, MC,

ROSELAND—239 W. 52nd St., 247-0200. Legen ary ballroom features a 700-seat restaurant-bar, a is open for dancing, Thurs.-Sun. from 2:30. AE,

S.O.B.'s—204 Varick St., 243-4940. A club/resta rant/bar featuring the authentic music of Brazil. 24-26, Les Etoiles International Brazilian Band. 27, 28, Nana Vasconcelos and the Magnifice Force. AE,

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-300 **Theater/Cabaret Room:** Thru 4/28, Blosso Dearie sings Wed.-Sat. at 6:30... D'Jamin Bartle presents *D'Jamin sings Lennon and sometim McCartney,* Tues.-Sat. at 9... Thru 5/5, "La Tat *flamenco show, Tues.-Sat. at* 11. AE, MC,

CAFE VERSAILLES—151 E. 50th St., 753-388 Palatial cabaret-restaurant with a richly spiced revu *Paris, Je T'Aime,* produced by Georges Reich featu ing gorgeous showgirls, exotic production number and specialty acts, nightly at 9 & 11:30. Pianist Ingri Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC,

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 4/27, 28, 5/4, 5 at 10, actress/singer/comedian Marilyn Sokol. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Jan Neuberger, Patrick Quinn, Doug Voet, and Barbara Walsh, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 4/26 at 11, Jamie deRoy in *Forbidden Broad.* AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. **Cabaret/Supper Club:** 4/23, 30, Ruth Waters. 4/25, Jey Mon'treal. 4/26-29, *Late City Express* musical revue. Shows at 8 p.m. AE, MC, V.

PAPER MOON—82 W. Third St., 477-0622. **Cabaret:** Wed. at 7, *Old Friends,* a musical revue by veteran theater people, followed by singer Laura Theodore at 10:30... Every Thurs. at 7, *The Early Show,* musical... *Stars of the Moon,* the singing waiter and waitress show, Thurs. at 11, Fri. & Sat. at 7:45 & 11. No Credit Cards.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 4/26, Arthur Kirston. 4/27, Kathleen McKearney. 4/28, Libby Burke & Stephen Randoy. Shows at 10 p.m. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 5/13, Sy Oliver and his Orchestra play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Revue starring singer Zahava Zoyan with Tony Middleton, Aris San, Gabi Shoshan, bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 4/28, singer-pianist Steve Ross presents *A Cavalcade of Broadway Songs Saluting One Hundred Years of Musical Memories,* Wed.-Sat. from 9:30, Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Teri Thornton, Tues.-Thurs. 10-1 a.m., Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 7/7, singer-pianist Bobby Short accompanied by Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

MADISON TOWERS—22 E. 38th St., 685-3700. **The Whaler Bar:** Singer-pianist Tony Torella performs present-day pop music to jazz of the '30's, to the classics of Porter, Kern and Gershwin, Mon.-Fri. 5-9. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose, Mon.-Sat. from 7:30-11:30, thru 5/26. **La Ronde:** Thru 4/28, New York Express for dancing from 8 p.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** Thru 5/6, pianist-singer Nancy Waldman, Tues.-Sat. 8:30-11:30, Sun. 7:30-12:30. **Astor's:** The Mike Cerrati Trio, thru 4/28, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Rene Martel plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Bars

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 4/23, Ingrid Wang; Michael Hayward-Jones. 4/24, Marion Gallo; J. Glitz. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 4/23, Ginny Dustin; Christine Donnelly. 4/24, Tom Dwyer; Connie Pashal. 4/25-27, *The Nunsense Story* unconventional musical. Shows at 8 and 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 4/23, 30, Dick Hyman. 4/24-28, Dick Wellstood. 4/29, Keith MacDonald. 5/1-5, Judy Carmichael. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 5/5, Terry Robinson and his duo, Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Richard Siegel and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Singer-pianist Albert Aprigliano plays Mon.-Tues. from 6. Singer-pianist Bill Zeffiro plays Wed.-Sun. from 6 to closing. AE, DC, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 4/23-25, pianist Rebecca Kane. 4/26-29, pianist Charles Blenzig with Tom Charlap on bass. 4/30-5/2, pianist Barry Olson. AE, CB, DC, MC, V.

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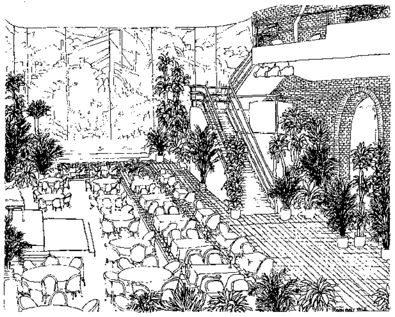

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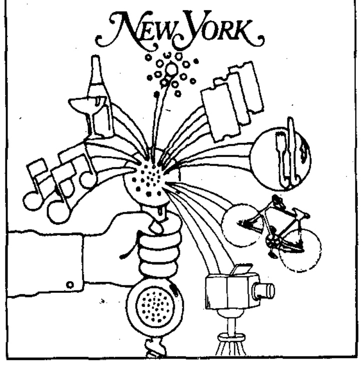

RADIO HIGHLIGHTS

Wed., April 25

2:06/WQXR-AM/FM—Rubinstein: Piano Cto #4 in d, Op. 70 (Lewenthal, London Sym Orch/de Carvalho).

3:00/WNCN—Liszt: Les Preludes (New York Phil Orch/Bernstein).

WNYC—Curran: Canti Illuminati.

4:06/WQXR-AM/FM—Danzi: Qnt in B-Flat for Winds (Wind Group of the Berlin Phil Orch).

6:00/WNCN—Haydn: Sonata for Piano #17 in E-Flat (Buchbinder).

7:00/WNYC—Chabrier: Fete polonaise from "Le Roi malgre lui" (Dervaux).

7:06/WQXR-AM/FM—Vivaldi: Cto in C for 2 Trumpets (Andre, Lagorge, Chamber Orch/Paillard).

8:00/WNCN—Wilbye: Draw on, sweet night (Deller Consort).

WNYC—Taneyev: Piano Trio in D (Odeon).

8:06/WQXR-AM/FM—Beethoven: Excerpts from The Ruins of Athens (Beecham Choral Society, Royal Phil Orch/Beecham).

9:00/WNCN—Saint-Saens: Marche heroique Op. 34 (Phil Orch/Dutoit).

10:00/WNYC—Roussel: 3 Pieces for Piano (Johannesen).

Thurs., April 26

2:06/WQXR-AM/FM—Tchaikovsky: Sym #1 in g (Philadelphia Orch/Ormandy).

3:00/WNCN—Piston: *Divertimento* for 9 Instruments (Boston Sym Chamber Players).

WNYC—Dessau: Bach Variations.

4:06/WQXR-AM/FM—Strauss: Horn Cto #1 in E-Flat. Op. 11 (Tuckwell, London Sym Orch/Kertesz).

6:00/WNCN—M. Haydn: Sym in G (English Chamber Orch/Mackerras).

7:06/WQXR-AM/FM—Mozart: A Musical Joke (Stuttgart Chamber Orch/Munchinger).

8:00/WNCN—D. Scarlatti: Sonatas for Harpsichord (Ross).

WNYC—Haydn: Sym #102 (Los Angeles Phil/Blomstedt).

8:06/WQXR-AM/FM—Mendelssohn: Excerpts from Elijah (Royal Choral Society, Quirk, Lewis, Royal Phil/Sargent).

9:00/WNCN—Schubert: Qnt in C, Op. 163 (Cleveland String Qt, Ma). Live from Carnegie Hall, hosted by John Rubinstein.

10:00/WNYC—Scriabin: 8 Etudes (Laredo).

Fri., April 27

2:06/WQXR-AM/FM—Goldmark: Rustic Wedding Sym (Pittsburgh Sym Orch/Previn).

3:00/WNCN—Milhaud: Creation du Monde (French Nat'l Orch/Milhaud).

WNYC—Gluck: Orfeo and Euridice—the historic 1936 performance with Alice Raveau.

4:06/WQXR-AM/FM—Schumann: Three Romances (Arrau).

5:00/WNCN—F. Couperin: Les Gouts Reunis: Concert #11 (Piguet, Derungs, Ros).

7:00/WNYC—Opera Box: "The Caruso of Baritones"—the career of Titta Ruffo.

8:00/WNCN—C.P.E. Bach: Sym in D (Acad. of Ancient Music/Hogwood).

8:06/WQXR-AM/FM—Stravinsky: Petrouchka (New York Phil/Mehta).

9:00/WNCN—Francoeur: Sonata in E (Brey, Weintraub).

9:06/WQXR-AM/FM—Schubert: Sym #8 in b (Detroit Sym Orch/Blomstedt).

9:30/WNYC—Korngold: Much Ado About Nothing, Suite (Landau).

11:00/WNCN—Mendelssohn: Octet in E-Flat, Op. 20 (Cleveland String Qt, Tokyo String Qt).

Sat., April 28

10:00 a.m./WNCN—Brahms: Variations and Fugue on a Theme by Handel, Op. 24 (Fleisher).

WNYC—Berlioz: Symphonie Fantastique, Op. 14 (Mitropoulos).

10:06 a.m./WQXR-AM/FM—Bach: Suite #2 in b (Rampal, Paillard Chamber Orch/Paillard).

11:00 a.m./WNCN—Mozart: Sym #36 in C, K.425 "Linz" (Bavarian Radio Orch/Kubelik).

12:00/WNYC—Banff International String Quartet Competition.

1:00/WNCN—Vivaldi: Cto for 2 Orchs in A (I Solisti di Milano, Les Solistes De Bruxelles/Ephrikian).

2:06/WQXR-AM/FM—Verdi: Aida (Sintow, Pavarotti, Cossotto, Wixell, Giaiotti, Chicago Lyric Opera/Bartoletti).

4:00/WNCN—Wilder: Sonata for Bassoon & Piano (Lottridge, Chilton).

6:06/WQXR-AM/FM—Granados: Intermezzo from Goyescas (P. & C. Romero).

7:00/WNCN—Puccini: Turandot: In Questa reggia (Sutherland, Pavarotti, London Phil Orch/Mehta).

8:06/WQXR-AM/FM—Schubert: Qt #2 in C (Melos Qt Stuttgart).

9:00/WKCR—Opera Topics: Dennis Reinecke and Martina Arroyo discuss opera in South Africa.

WNCN—Mozart: Magic Flute, K.620 (Lear, Otto, Peters, Wunderlich, Fischer-Dieskau, Hotter, Crass, Berlin Phil Orch/Bohm).

9:30/WKCR—Verdi: La Battaglia di Legnano (Corelli, Stella).

Sun., April 29

10:00 a.m./WNCN—Albinoni: Cto for Oboe in B-Flat, Op. 7, #3 (Holliger, Bern Camerata).

WNYC—Schumann: Piano Qnt in E-Flat (Serkin, Budapest String Qt).

10:06 a.m./WQXR-AM/FM—Tessarini: Trumpet Sonata in D (Andre, Paillard Chamber Orch).

11:00 a.m./WNCN—Haydn: Sym #100 in G "Military" (Chicago Sym Orch/Solti).

12:00/WNYC—Rameau: Piece de Clavecin en concert for Harpsichord, Flute & Cello (Chamber Music Society of Lincoln Center).

1:00/WNCN—Operathon '84—the 8th annual celebration of the New York City Opera, hosted by Beverly Sills and others.

3:06/WQXR-AM/FM—Rachmaninoff: Cto #2 for Piano & Orch in c (Licad, New York Phil/Slatkin).

7:00/WNYC—Gounod: Petite Sym for 9 Wind Instruments (de Waart).

8:00/WNYC—Ruggles: Men & Mountains (Ma, Minnesota Orch/Marriner).

8:06/WQXR-AM/FM—Strauss: Arabella (Varady, Donath, Fischer-Dieskau, Barry, Bavarian State Opera Orch/Sawallisch).

10:00/WNCN—Mozart: Oboe Qt in F, K.370 (Schellenberger, Berlin Phil Qt).

WNYC—Copland: El Salon Mexico (Mitchell).

Mon., April 30

2:06/WQXR-AM/FM—Bloch: Schelomo, Hebraic Rhapsody for Cello & Orch (Rostropovich, Orch National de France/Bernstein).

3:00/WNCN—Antes: Trio #2 in d, Op. 3 (Fine Arts Qt).

WNYC—Richter: Piano Sonata.

4:00/WNCN—Haydn: Sym #34 in d (English Chamber Orch/ . Leppard).

5:00/WNCN—Krommer: Cto for Oboe in F, Op. 37 (Mihule, Prague Chamber Orch/Vajnar).

6:30/WNYC—Barber: Medea's Meditation & Dance of Vengeance (Schippers).

7:06/WQXR-AM/FM—Liadov: The Enchanted Lake (U.S.S.R. Sym Orch/Svetlanov).

8:00/WNCN—Mahler: Sym #6 in a, "Tragic" (Vienna Phil Orch/Bernstein). Simulcast with WNET-TV, Channel 13.

WNYC—Ibert: Escales (Ormandy).

8:06/WQXR-AM/FM—Bach: Dona Nobis Pacem from Mass in b (Atlanta Sym Chorus & Orch/Shaw).

9:06/WQXR-AM/FM—Mozart: Piano Cto #18 in B-Flat (Firkusny, Boston Sym Orch/Masur).

9:30/WNCN—Brahms: Variations on a Theme of Paganini, Op. 35 (Cherkassky). Recorded at the 92nd St. Y.

10:00/WNYC—Marshall: The Fragility Cycles, excerpts.

Tues., May 1

3:00/WNCN—Delius: Irmelin: Prelude (Royal Phil Orch/Fenby).

WNYC—A Celebration of William Kapell.

3:06/WQXR-AM/FM—Mozart: Sym #25 in g (London Sym Orch/Davis).

4:00/WNCN—Mussorgsky: Khovanshschina: Highlights (Suisse Romande Orch/Ansermet).

4:06/WQXR-AM/FM—Bazzini: Dance of the Goblins (Rampal, Inoue).

5:00/WNCN—Tausig: Halka Fantasy (Ponti).

6:30/WNYC—Scott: *I've Got Rings on My* Fingers (Morris, Bolcom).

7:00/WNCN—Sowerby: Air with Variations from "Suite for Organ" (Beck).

7:06/WQXR-AM/FM—Gabrieli: Sonata in the 8th Tone (Philadelphia & Chicago Brass Ensemble).

8:00/WNYC—Schubert. Der hirt auf dem Felsen (Martin, Singer, Ushioda, Lesser, Wadsworth).

8:06/WQXR-AM/FM—Beethoven: Piano Cto #3 in c, Op. 37 (Serkin, Boston Sym Orch/Ozawa).

9:00/WNCN—Haydn: Sym #44 in e "Trauer" (San Francisco Sym/Chung).

10:00/WNYC—Granados-Otterloo: Goyescas #IV (Van Leer).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today In New York
5 New Zoo Review
7 News
11 I Dream Of Jeannie (except Mon)
Mon/MDTV
H Wed/Bugs Bunny's 3rd Movie

6:10
H Thu/**Movie:** A Challenge For Robin

6:30
2 4 News
5 Popeye
9 Jimmy Swaggart
11 Tom & Jerry (except Fri)
Fri/Carrascolendas
H Fri/Moon Madness
Mon/Misunderstood Monsters
Tue/**Movie:** Tarka The Otter
S Wed,Mon/Dot And The Bunny
Thu/An Easter Story

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
11 Josey & The Pussycats
S Thu/Dusty
Fri/**Movie:** If You Could See What I Hear

7:30
5 Bugs & Porky
11 Superfriends
H Wed/Fraggle Rock
Mon/**Movie:** High Road To China (cc)

8:00
5 Woody Woodpecker
9 Civic Programming
11 Wed-Fri/Pink Panther
Mon,Tue/Scooby Doo
H Wed,Tue/**Movie:** The Mirror Crack'd
Thu/**Movie:** The Personals
Fri/**Movie:** The Black Stallion Returns
S Wed/**Movie:** Alice's Adventures In Wonderland
Mon/**Movie:** Author! Author!
Tue/**Movie:** Six Pack

8:30
5 Flintstones
9 Straight Talk
11 Great Space Coaster
S Thu/Hallelujah! Gospel

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Little Rascals
S Fri/Paper Chase
W Tue/Bugs Bunny's 3rd Movie

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Munsters
H Thu,Mon/Coming Attractions

10:00
2 $25,000 Pyramid
4 Facts Of Life
5 I Love Lucy
9 Romper Room
11 Civic Programming
H Wed/**Movie:** High Road To China (cc)
Thu/Dial M For Murder
Fri/**Movie:** The Kingfisher
Mon/**Movie:** The Far Pavillions (Part 1)
Tue/**Movie:** The Far Pavillions (Part 2)
S Wed/**Movie:** Sherlock Holmes In Pursuit To Algiers
Thu/**Movie:** Merton Of The Movies
Fri/**Movie:** Kim
Mon/**Movie:** The Happy Years
Tue/**Movie:** Interrupted Melody
W Wed/**Movie:** The Tragedy Of A Ridiculous Man
Thu/**Movie:** Amityville II
Fri/**Movie:** The Perfect Killer
Mon/**Movie:** Early Frost

10:30
2 Press Your Luck
4 Sale Of The Century
5 All In The Family
7 Woman To Woman
11 Civic Programming

11:00
2 Price Is Right
4 Wheel Of Fortune
5 Breakaway
7 Benson
9 Family
11 Magic Garden

11:30
4 Dream House
7 Loving
11 Wed-Fri/Newlywed Game
Mon,Tue/News
H Fri/**Movie:** Dead Men Don't Wear Plaid

12 **NOON**
2 Tattletales
4 Hot Potato
5 Midday
7 Family Feud
9 News
11 Wed-Fri/News
Mon/**Movie:** Battle Of The Commandos (1971). Jack Palance.
Tue/**Movie:** The Last Command (1955). Sterling Hayden.
H Wed/Red Skelton
Thu/Country Rock
Mon/**Movie:** The Black Stallion Returns
Tue/Video Jukebox
S Wed/**Movie:** Savannah Smiles
Thu/**Movie:** Deathtrap
Fri/**Movie:** Author! Author!
Mon/Something's Afoot
Tue/**Movie:** Firefox
W Public Affairs (except Tue)
Tue/**Movie:** Isle Of Adventure

12:30
2 Young And The Restless
4 Search For Tomorrow
7 Ryan's Hope
11 Wed/**Movie:** The Promoter (1952). Alec Guinness.
Thu/**Movie:** Royal Wedding (1951). Fred Astaire, Jane Powell.
Fri/**Movie:** The Suicide's Wife (1979). Angie Dickinson.
H Tue/**Movie:** Lone Wolf McQuade

1:00
4 Days Of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** It Conquered The World (1956). Peter Graves.
Thu/**Movie:** Son Of Kong (1933). Helen Mack.
Fri/**Movie:** The Devil Bat (1942). Bela Lugosi.
Mon/**Movie:** Maybe I'll Come Home In The Spring (1970). Sally Field.
Tue/**Movie:** Sweet, Sweet Rachel (1971). Stephanie Powers.
H Wed/Bill Cosby
Thu/**Movie:** Mother Lode
Fri/Video Jukebox
W Wed/**Movie:** The Silence
Thu/**Movie:** An Unsuitable Job For A Woman
Fri/**Movie:** Personal Best
Mon/**Movie:** Victor/Victoria

1:30
2 As The World Turns
H Fri/**Movie:** High Road To China
W Tue/**Movie:** Edge Of The City

2:00
4 Another World
5 News
7 One Life To Live
11 Mon,Tue/Newlywed Game
H Mon/**Movie:** Super Fuzz
S Wed/**Movie:** Same Time, Next Year
Thu/**Movie:** Six Pack
Mon/**Movie:** Man, Woman, And Child

2:05
S Tue/**Movie:** Sherlock Holmes In Pursuit To Algiers

2:15
5 Popeye

2:30
2 Capitol
9 In Search Of
11 Jetsons
H Tue/**Movie:** Mother Lode
S Fri/Journey Together
W Thu/Movie Talk
Mon/N.B.A. Magazine

3:00
2 Guiding Light
4 Match Game/Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 The Saint
11 Wed-Fri/Tom & Jerry
Mon,Tue/Jackson Five
H Wed/Pat Benatar
Thu/Stevie Nicks
S Fri/**Movie:** The Man From Clover Grove
W Wed/Fat Chance
Thu/**Movie:** Alice's Adventures In Wonderland
Tue/**Movie:** Running Wild

3:30
5 Woody & Bugs
11 Scooby Doo
H Fri/David Bowie
W Fri/**Movie:** Winter Light
Mon/**Movie:** An Unsuitable Job For A Woman

4:00
2 Rockford Files
4 Love Connection
5 He-Man And The Masters Of The Universe
7 Edge Of Night
9 Wed/**Movie:** Unguarded Moment (1956). Esther Williams.
Thu/**Movie:** The Shrike (1955). Jose Ferrer, June Allyson.
Fri/**Movie:** Breaking Up (1978). Lee Remick.
Mon,Tue/Channel 9's Great Record Album Collection
11 Mork & Mindy
13 Sesame Street (cc)
H Wed/Fawn Story
Thu/**Movie:** A Challenge For Robin Hood
Mon/National Geographic Special
S Wed,Tue/**Movie:** Alice's Adventures In Wonderland
Thu/Dusty
Mon/**Movie:** The Way Of The Wind

4:30
4 People's Court
5 Batman
7 Wed/**Afterschool Special:** Daddy, I'm Their Mama Now (1982). Mallie Jackson. (cc)
Thu-Tue/New York Style
9 Mon/**Movie:** Battle Beneath The Earth (1968). Kerwin Matthews.
Tue/**Movie:** Smokey Bites The Dust (1981). Jimmy McNichol.
11 Happy Days Again
H Fri/Fraggle Rock
Tue/**Movie:** Tarka The Otter

4:45
W Wed/**Movie:** Double Deal

5:00
2 4 7 News
5 Charlie's Angels
11 Little House On The Prairie
13 Mister Rogers
H Wed/Fraggle Rock
Fri/Women's Gymnastics
Mon/Paddington Goes To The Movies
S Fri/**Movie:** If You Could See What I Hear
W Thu,Mon/**Movie:** Through A Glass Darkly
Fri/**Movie:** Devil's Eye
Tue/**Movie:** Foxtrot

5:30
7 Wed/News
13 3-2-1 Contact (cc)
H Wed/Country Jukebox
Mon/**Movie:** High Road To China (cc)
S Thu/**Movie:** Man, Woman, And Child

Evening, April 25 - 27 and April 30 - May 1

Wed., Apr. 25

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Motorweek
31 Brooklyn College Presents
H **Movie:** Silver Dream Racer
S Something's Afoot

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Last Chance Garage (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Working Women
W **Movie:** Independence Day

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Neighborhoods: The Bronx

8:00
2 One Day At A Time
4 Real People
5 PM Magazine
7 Fall Guy
9 News 9: Prime Time
11 **Special:** In Our Defense
13 A Walk Through The 20th Century (cc)
21 All Creatures Great And Small (cc)
31 Melody Of A City
H **Movie:** Marathon Man
N Punishment #9
S **Movie:** Savannah Smiles

8:30
2 Mama Malone
5 Carol Burnett
9 **Movie:** Green Fire (1955). Grace Kelly.
11 **Baseball:** Yankees Vs Minnesota Twins

SOLUTIONS TO LAST WEEK'S PUZZLES

B	E	L	I	T	T	L	E	■	A	L	P	A	C	A
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TELEVISION

9:00
② **Movie:** Peter And Paul (1981). Anthony Hopkins, Robert Foxworth. Part 2 (part 1. Tue., Apr. 24, 9 p.m.)
④ Facts Of Life
⑤ Merv Griffin
⑦ Dynasty (cc)
⑬ Mark Russell Comedy Special
㉑ Monty Python
㉛ Job Market
Ⓦ **Movie:** The Tragedy Of A Ridiculous Man

9:30
④ Double Trouble
⑬ Grace Bumbry And Shirley Verrett In Concert At Covent Garden. Stereo simulcast over WNCN-FM.
㉑ Fawlty Towers
㉛ The Compleat Gilbert And Sullivan: The Gondoliers

9:35
Ⓢ Best Of Bizarre (cc)

10:00
④ St. Elsewhere
⑤ News
⑦ Hotel (cc)
㉑ Top Secret Life Of Edgar Briggs
Ⓝ **Movie:** To Begin Again
Ⓢ **Movie:** Nana

10:15
Ⓗ **Movie:** High Road To China (cc)

10:30
⑨ Hispanic Horizons
㉑ The Fall And Rise Of Reginald Perrin

11:00
② ④ ⑦ ⑪ News
⑤ Taxi
⑨ Laugh-In
⑬ Masterpiece Theatre: Nancy Astor (cc)
㉑ International Edition
Ⓦ Electric Blue

11:30
② Police Story
④ Tonight
⑤ Starsky And Hutch
⑦ Nightline
⑨ Top 40 Videos
⑪ News
㉑ Latenight America

11:40
Ⓢ **Movie:** Same Time, Next Year

12 **MIDNIGHT**
⑦ Eye On Hollywood
⑨ Hawaii Five-O
⑪ Odd Couple
Ⓝ **Movie:** Billy Liar
Ⓦ **Movie:** Dr. Butcher, M.D.

12:05
Ⓗ Pat Benatar

12:30
② **Movie:** More Wild, Wild West (1980). Robert Conrad
④ David Letterman
⑤ Thicke Of The Night
⑦ Entertainment Tonight
⑪ Honeymooners

1:00
⑦ **Movie:** Good Day For A Hanging (1959). Fred MacMurray.
⑨ Return Of The Saint
⑪ Twilight Zone

1:10
Ⓗ **Movie:** Silver Dream Racer

1:30
④ Mary Tyler Moore
⑪ News
Ⓦ **Movie:** Independence Day

1:45
Ⓢ **Movie:** Hussy

2:00
② News
④ Mary Tyler Moore
⑤ **Movie:** When The Legends Die (1972). Richard Widmark
⑨ Joe Franklin
⑪ **Movie:** Blondie Hits The Jackpot (1950) Penny Singleton.

2:30
④ Mary Tyler Moore

2:55
Ⓗ Country Jukebox

3:00
④ Bob Newhart
⑨ **Movie:** Wagonmaster (1950). Ben Johnson.

3:25
Ⓗ **Movie:** Some Kind Of Hero
Ⓢ **Movie:** Sherlock Holmes In Pursuit To Algiers

3:30
④ Bob Newhart
⑪ One Step Beyond
Ⓦ N.B.A. Magazine

4:00
④ Here's Lucy
⑪ Life Of Riley

4:30
④ More Real People
⑪ Abbott & Costello

4:40
Ⓢ Something's Afoot

5:00
④ 20-Minute Workout
⑨ News
⑪ Focus: New Jersey

5:05
Ⓗ Red Skelton

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Thu., Apr. 26

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Vega$
⑪ Alice
⑬ New Jersey Nightly News
㉑ Computer Chronicles
㉛ McLaughlin Group
Ⓗ **Movie:** Crackin' Up

6:30
⑤ One Day At A Time
⑪ Sanford & Son
⑬ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Best Of Saturday Night
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Dr. Who
㉛ How To Take A Civil Service Exam
Ⓦ **Movie:** Still Smokin'

7:30
② Wheel Of Fortune
④ Family Feud
⑤ All In The Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report
㉛ Blacks And The Movies
Ⓗ Coming Attractions
Ⓢ Star Spangled Country Party

8:00
② Magnum, P.I.
④ Gimme A Break
⑤ **Special:** Auschwitz And The Allies. Ed Asner looks at Allied knowledge of Hitler's extermination plans.
⑦ That's Incredible
⑨ News 9: Prime Time
⑪ **Special:** Helen Keller. . The Miracle Continues (1984). Mare Winningham, Blythe Danner. The story of Helen Keller's life, loves, and adventures.
⑬ Innovation
㉑ Long Island Week
㉛ Tony Brown's Journal
Ⓗ **Movie:** The Personals
Ⓝ **Movie:** Nosferatu, The Vampyre

8:30
④ Family Ties
⑨ **Movie:** Deadly Strangers (1976). Hayley Mills, Simon Ward.
⑬ Bits And Bytes
㉑ *Human Face Of Japan*
㉛ Music Video Party

8:45
Ⓦ **Movie:** Amityville II

9:00
② Simon & Simon
④ Cheers
⑦ Two Marriages
⑬ Mystery! Shades Of Darkness (cc)
㉑ Sneak Previews
㉛ The Dean Of Thin Air
Ⓢ **Movie:** Six Pack

9:30
④ Duck Factory
⑤ **Special:** Auschwitz And America. A study of the Roosevelt Administration's treatment of Auschwitz.
㉑ All New This Old House (cc)
Ⓗ **Movie:** Mother Lode

10:00
② Knots Landing
④ Hill Street Blues
⑤ ⑪ News
⑦ 20/20
⑬ Frontline (cc)
㉑ Long Island Speak-Out
㉛ Ramblin'
Ⓝ **Movie:** Bad Boys

10:30
⑨ Newark & Reality
⑪ News

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Laugh-In
⑪ Odd Couple
⑬ Banana Kelly. Documentary of a community group's renovation of the South Bronx.
㉑ Long Island Week
Ⓢ **Movie:** Deathtrap
Ⓦ **Movie:** The Mack

11:30
② Trapper John, M.D.
④ Tonight
⑤ Starsky And Hutch
⑦ Nightline
⑨ Racing From Roosevelt
⑪ Honeymooners
⑬ People's Firehouse
㉑ Latenight America
Ⓗ Stevie Nicks

12 **MIDNIGHT**
⑦ Eye On Hollywood
⑨ Hawaii Five-O
⑪ Star Trek

12:05
Ⓝ **Movie:** Three Penny Opera

12:30
② **Movie:** Like Mom, Like Me (1978). Linda Lavin, Kristy McNichol.
④ David Letterman
⑤ Thicke Of The Night
⑦ Entertainment Tonight
Ⓗ **Movie:** Dial M For Murder
Ⓦ **Movie:** Story Of Johanna

1:00
⑦ **Movie:** Rome Adventure (1962) Troy Donahue.
⑨ The Saint
⑪ Twilight Zone
Ⓢ **Movie:** Raw Force

1:30
④ Mary Tyler Moore
⑪ News

2:00
② News
④ Mary Tyler Moore
⑤ **Movie:** Battling Bellhop (1936). Bette Davis, Edward G. Robinson.
⑨ Joe Franklin
⑪ **Movie:** Blondie's Hero (1950). Penny Singleton.
Ⓦ **Movie:** Through A Glass Darkly

2:10
Ⓗ Great Pleasure Hunt III

2:30
④ Mary Tyler Moore
Ⓢ **Movie:** Man, Woman, And Child

3:00
④ Bob Newhart
⑨ **Movie:** Sea Devils (1937). Ida Lupino.

3:10
Ⓗ **Movie:** The Personals

3:30
④ Bob Newhart
⑪ One Step Beyond
Ⓦ Unofficial Baseball Handbook

4:00
④ Here's Lucy
⑪ Life Of Riley

4:15
Ⓢ Star Spangled Country Party

4:30
④ More Real People
⑪ Abbott & Costello

4:45
Ⓗ **Movie:** Cracking Up

5:00
④ 20-Minute Workout
⑨ News
⑪ Biography

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

5:50
Ⓢ Hallelujah! Gospel

Fri., Apr. 27

6:00
② ④ ⑦ News

Three's Company
Vega$
Alice
New Jersey Nightly
ws
Victory Garden
Video Jukebox

0
One Day At A Time
Sanford & Son
Nightly Business
port
A House For All
sons (cc)
News From City Hall
Movie: Dead Men
n't Wear Plaid
News

0
4 7 News
M*A*S*H
Best Of Saturday
ght
Jeffersons
MacNeil/Lehrer
wshour
Dr. Who
How To Take A Civil
vice Exam
Paper Chase
Movie: The Sword
d The Sorcerer

0
Golden Link
Family Feud
All In The Family
Entertainment
night
News 9: Prime Time
News
Nightly Business
port
Music Video Party

0
Dukes Of Hazzard
The Master
PM Magazine
Benson (cc)
Baseball: Mets Vs.
ladelphia Phillies
Baseball: Yankees
Milwaukee Brewers
Washington Week In
view
National Geographic
ecial (cc)
Live From Chicago
st
Movie: The
dfather Part II
Movie: Padre
drone
Movie: Author!
thor!

0
Healthbeat Magazine
Webster
Wall $treet Week
Eye On Dance

0
Movie: Borderline
80). Charles Bronson.
Legmen
Merv Griffin
Masquerade
Inside Story
Movie: My Dear
cretary (1948).
raine Day.
Your Children, Our
ildren
Movie: Personal Best

30
Enterprise (cc)
Masterpiece Theatre:
ncy Astor

:00
Super Night Of Rock
Roll
News
Matt Houston (cc)
Golden Age Of
levision: Patterns
Movie: Privileged
Movie: Dog Day
fternoon

:30
News
Mark Russell

Comedy Special
31 Music Video Party

10:45
9 Kiner's Korner

11:00
2 4 7 11 News
5 Taxi
9 Top 40 Videos
13 **Movie:** No Time For Love (1943). Claudette Colbert.
21 Long Island Week

11:15
W Leonard Report

11:30
2 **Movie:** The Bushido Blade (1980). Richard Boone, Frank Converse.
4 Tonight
5 **Special:** Penthouse Magazine's "$1,000,000 Pet Of The Year Pageant"
7 Nightline
9 Top 40 Videos
11 Odd Couple
21 Latenight America
H David Bowie

12 **MIDNIGHT**
7 Eye On Hollywood
9 How The West Was Won
11 Honeymooners
N **Movie:** Mon Oncle

12:10
S **Movie:** Still Smokin'

12:30
4 Friday Night Videos
7 New York Hot Tracks
11 Star Trek

12:35
H **Movie:** High Road To China (cc)

12:45
W **Movie:** East End Hustle

1:00
9 Return Of The Saint

1:30
5 Soul Train
11 News

1:45
2 **Movie:** The Count Of Monte Cristo (1934). Robert Donat.
S **Movie:** Cops And Other Lovers

2:00
4 Mary Tyler Moore
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:25
H Murder: No Apparent Motive

2:30
4 Mary Tyler Moore
5 America's Top Ten
7 **Movie:** Stop! Look! & Laugh! (1960). Three Stooges.
W **Movie:** The Sword And The Sorcerer

3:00
4 Mary Tyler Moore
5 **Movie:** Swim Team (1979). James Daughton.
9 **Movie:** The Master Race (1944). George Coulouis.
11 **Movie:** Beware Of Blondie (1951). Penny Singleton.

3:15
S **Movie:** Author! Author!

3:25
H **Movie:** Black Sunday

3:30
4 Bob Newhart

4:00
2 **Movie:** Murder In The Slave Trade (1974). James Stewart.
4 Bob Newhart

4:30
4 Here's Lucy
11 Abbott & Costello

5:00
4 Here's Lucy
9 News
11 Biography

5:30
2 Newsmakers
4 More Real People
9 **Movie:** The Creeping Terror (1964). Vic Savage.
11 Insight
S Journey Together

5:55
H Video Jukebox

Mon., Apr. 30

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Great Outdoors (cc)
31 All About TV
S **Movie:** Author! Author!

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Rod And Reel
31 News From City Hall Comment
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Randy Weston Solo
W **Movie:** Victor/Victoria

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow And Mrs. King
4 TV's Bloopers & Practical Jokes
5 PM Magazine
7 Blue Thunder
9 News 9: Prime Time
11 **Movie:** Madame X (1981). Tuesday Weld.
13 Great Performances: Gustav Mahler: Symphony No. 6. Stereo simulcast over WNCN-FM.
21 Jacques Cousteau
31 Opening Night
H Not *Necessarily* The News
N **Movie:** To Begin Again
S Paragon Of Comedy

8:30
5 Carol Burnett
9 **Movie:** Experiment In Terror (1962). Glenn Ford, Lee Remick.
31 Live From Chicago Fest
H **Movie:** The Black Stallion Returns

9:00
2 Kate & Allie
4 **Movie:** Adam (1983). Daniel J. Travanti, JoBeth Williams. Anguished parents try to cut through federal bureaucracy to find their kidnapped son.
5 Merv Griffin
7 **Movie:** Players (1979). Ali MacGraw, Dean-Paul Martin.
21 Nature Of Things (cc)
31 Cityscope
S **Movie:** Man, Woman, And Child

9:30
2 Newhart
13 A Generation Apart
31 Do It Yourself
W **Movie:** Early Frost

10:00
2 Cagney & Lacey
5 11 News
21 Grace Bumbry And Shirley Verrett In Concert At Covent Garden
31 German Professional Soccer

10:15
H Murder: No Apparent Motive

10:30
11 News
13 Independent Focus

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 The American Gathering Of The Holocaust Survivors
21 Tony Brown's Journal
N **Movie:** Nosferatu, The Vampyre
S **Movie:** Fiona

11:15
W Electric Blue

11:30
2 **Special:** Our Block. An in-depth look at a neighborhood in the Bronx.
4 Best Of Carson
5 Starsky And Hutch
7 Nightline
9 Top 40 Videos
11 Honeymooners
21 Latenight America
H **Movie:** High Road To China (cc)

12 **MIDNIGHT**
2 Hart To Hart
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek
N **Movie:** I Am A Camera

12:15
W **Movie:** Champagne Breakfast

12:30
4 David Letterman
5 Thicke Of The Night
7 Entertainment Tonight
S **Movie:** Dog Day Afternoon

1:00
2 Columbo
7 **Movie:** Moonfire. Richard Egan.
9 The Saint
11 Twilight Zone

1:20
H **Movie:** Touched

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 **Movie:** Bohemian Girl (1936). Laurel and Hardy.
W Unofficial Baseball Handbook

2:30
4 Mary Tyler Moore
5 Best Of Midday

2:40
S **Movie:** Diva

3:00
4 Bob Newhart
9 **Movie:** Legacy Of Blood (1974). John Carradine.
H **Movie:** The Godfather Part II
W **Movie:** Monika

3:30
4 Here's Lucy
5 Off The Set
11 One Step Beyond

4:00
4 Here's Lucy
11 Life Of Riley

4:30
4 More Real People
11 Abbott & Costello

4:45
S Paragon Of Comedy

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:45
S Something's Afoot

Tue., May 1

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Magic Of Oil Painting III
31 World Chronicle
H **Movie:** The Mirror Crack'd
S **Movie:** Six Pack

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Magic Of Oil Painting IV
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Color
W **Movie:** Same Time, Next Year

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal

8:00
2 American Parade
4 A-Team
5 PM Magazine
7 Foul-Ups, Bleeps & Blunders
9 News 9: Prime Time
11 TBA
13 Nova (cc)
21 The Pallisers
31 Getting Over
H **Movie:** The Thing
N **Movie:** Nosferatu, The Vampyre
S Paper Chase

8:30
5 Carol Burnett
7 Happy Days
9 **Movie:** Something Evil (1971). Sandy Dennis, Ralph Bellamy.
11 **Baseball:** Yankees Vs. Chicago White Sox
31 High Feather

9:00
2 **Movie:** All Night Long (1981). Barbra Streisand, Gene Hackman.
4 Riptide
5 Merv Griffin
7 Three's Company (cc)
13 American Playhouse: Hughie (cc)
21 Masterpiece Theatre: Nancy Astor (cc)
31 Eye On Dance
S **Movie:** Firefox
W **Movie:** Jinxed

9:30
7 Oh Madeline!
31 New Tech Times

10:00
4 Remington Steele
5 News
7 Hart To Hart (cc)
9 **Special:** Billy Graham's Sacramento Crusades
13 Breaking The Silence
21 Frontline (cc)
31 Estate Planner
H **Movie:** Lone Wolf McQuade
N **Movie:** Bad Boys

11:00
2 4 7 11 News
5 Taxi
9 Laugh-In
13 The American Gathering Concert
21 Inside Story
W **Movie:** Liquid Assets

11:05
S Bizarre

11:30
2 Magnum, P.I.
4 Tonight
5 Starsky And Hutch
7 Nightline
9 Top 40 Videos
11 News
21 Latenight America
S **Movie:** Six Pack

11:50
H **Movie:** Mother Lode

12 **MIDNIGHT**
7 Eye On Hollywood
9 Hawaii Five-O
11 Odd Couple

12:05
N **Movie:** Privileged

12:30
2 McCloud
4 David Letterman
5 Thicke Of The Night
7 Entertainment Tonight

⑪ Honeymooners
Ⓦ **Movie:** Edge Of The City

1:00
⑦ **Movie:** Mary Jane (1968). Diane McBain, Fabian.
⑨ The Saint
⑪ Star Trek

1:25
Ⓢ **Movie:** Cops And Other Lovers

1:30
④ Mary Tyler Moore

1:40
Ⓗ **Movie:** Black Sunday

2:00
② ⑪ News
④ Mary Tyler Moore
⑤ **Movie:** Bullets Or Ballots (1936). Edward G. Robinson.
⑨ Joe Franklin

Ⓦ **Movie:** The Case Against Ferro

2:30
④ Mary Tyler Moore
⑪ **Movie:** In The Steps Of A Dead Man (1974). Skye Aubrey.

3:00
④ Bob Newhart

⑨ **Movie:** The Thing With Two Heads (1972). Ray Milland.
Ⓢ **Movie:** Superchick

3:30
④ Bob Newhart

3:44
⑤ CME Sat

4:00
④ Here's Lucy
⑪ Life Of Riley

4:10
Ⓗ **Movie:** Lone Wolf McQuade

4:30
④ More Real People
⑪ Abbott & Costello

5:00
④ 20-Minute Workou
⑨ News
⑪ Biography
Ⓢ Paper Chase

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ Insight

Weekend, April 28 - 29

Sat., Apr. 28

6:00
② Patchwork Family
④ Carrascolendas
⑤ Pattern For Living
⑪ Aprenda Ingles
Ⓢ **Movie:** The Man From Clover Grove

6:30
④ Villa Alegre
⑤ Insight
⑪ Gigglesnort Hotel
Ⓗ When The Music's Over

7:00
② Captain Kangaroo
④ Rebop
⑤ World Tomorrow
⑦ Davey & Goliath
⑨ News
⑪ Return To The Planet Of The Apes

7:30
④ LBS Children's Theatre
⑤ Bullwinkle
⑦ Little Prince
⑨ Newark & Reality
⑪ Pink Panther
⑬ Wall $treet Week
Ⓗ Fraggle Rock

8:00
② Charlie Brown & Snoopy
④ Flintstone Funnies
⑤ Wonderama
⑦ Monchichis/Little Rascals/Richie Rich
⑨ Christopher Closeup
⑪ Tom & Jerry
⑬ MacNeil/Lehrer Newshour
㉛ Villa Alegre
Ⓗ Paddington Goes To The Movies
Ⓢ Faerie Tale Theatre (cc)

8:30
② Saturday Supercade
④ Shirt Tales
⑤ America's Top Ten
⑨ Meet The Mayors
⑪ Herald Of Truth
㉛ Teaching Students With Special Needs
Ⓗ Bill Cosby

9:00
④ Smurfs
⑤ Star Search
⑦ New Scooby & Scrappy Doo
⑨ Nine On New Jersey
⑪ Essence
⑬ Lawmakers
㉛ La Esquina
Ⓢ **Movie:** Sherlock Holmes In Terror By Night

9:30
② Dungeons & Dragons
⑦ Pac-Man/Amazing Rubik Cube Hour
⑨ Davey And Goliath
⑪ Hee Haw
⑬ Mainstream
㉛ Mundo Real

10:00
② Tarzan: Lord Of The Jungle
⑤ Saturday Morning
⑨ All-Star Wrestling
⑬ American Interests
㉛ Sonrisas
Ⓢ **Movie:** Her Twelve Men
Ⓦ **Movie:** Big Boy Rides Again

10:30
② Bugs Bunny/Road Runner
④ Alvin & The Chipmunks
⑦ Littles
⑪ This Is The USFL
⑬ International Edition
㉛ Que Pasa USA?
Ⓗ Bugs Bunny's 3rd Movie

11:00
④ Mr. T
⑦ Puppy/Scooby Doo (cc)
⑨ Hardy Boys/Nancy Drew Mysteries
⑪ Road To Los Angeles
⑬ Faces Of Culture

11:30
④ Amazing Spider Man & Incredible Hulk
⑬ Faces Of Culture
Ⓦ **Movie:** Superman III

12:00 **NOON**
② Biskitts
⑤ Fame
⑦ Weekend Specials (cc)
⑨ Greatest American Hero
⑪ Lifestyles Of The Rich And Famous
⑬ Open Mind
㉑ Gourmet Cooking
Ⓗ **Movie:** A Challenge For Robin Hood
Ⓢ **Movie:** Max Dugan Returns

12:30
② Benji, Zax & The Alien Prince
④ Thundarr The Barbarian
⑦ American Bandstand
⑬ America's Black Forum
㉑ All New This Old House (cc)

1:00
② New Fat Albert
④ **Baseball:** St. Louis Cardinals Vs. Montreal Expos
⑤ Dance Show
⑨ **Movie:** Brute Force (1947). Burt Lancaster.
⑪ **Movie:** The Bloody Fight. Alan Tang.
⑬ Presente
㉑ Victory Garden

1:30
② **Tennis:** United Airline's Women's Professional Tournament
⑦ Greatest Sports Legends
⑬ Bits And Bytes
㉑ A House For All Seasons (cc)

2:00
⑤ Starsky And Hutch
⑦ Olympiad
⑬ All New This Old House
㉑ Motorweek
Ⓗ Red Skelton
Ⓢ **Movie:** The Black Stallion Returns
Ⓦ **Movie:** The Sheriff And The Satellite Kid

2:30
⑬ American Playhouse: City News (cc)
㉑ Gourmet Cooking
㉛ Inside Your Schools

3:00
⑤ **Movie:** Three Little Words (1950). Fred Astaire, Debbie Reynolds.
⑦ **Movie:** Seventh Cavalry (1956). Randolph Scott.
⑨ **Movie:** Castle Keep (1969). Burt Lancaster, Peter Falk. Eight U.S. soldiers holed up in an old castle, try to hold back the Germans.
⑪ **Movie:** The Last Bride Of Salem (1974). Lois Nettleton, Bradford Dillman. An evil force tries to envelop a woman's family.
㉑ All New This Old House (cc)
㉛ The Shakespeare Plays: Two Gentlemen Of Verona
Ⓗ **Movie:** The Mirror Crack'd

3:30
② **Basketball:** N.B.A. Playoff Game
⑬ Grace Bumbrey And Shirley Verrett In Concert At Covent Garden
㉑ Victory Garden

3:40
Ⓦ **Movie:** Give Us Barabbas

4:00
④ Liberty Mutual Legends Of Golf
㉑ A House For All Seasons (cc)
Ⓢ **Movie:** Poltergeist (cc)

4:30
⑦ Sportsbeat
⑪ Little House On The Prairie
㉑ Motorweek

5:00
⑤ Mission Impossible
⑦ Wide World Of Sports
⑨ Top 40 Videos
⑬ A Walk Through The 20th Century (cc)
㉑ Sesame Street (cc)
Ⓗ Bill Cosby
Ⓦ **Movie:** Savannah Smiles

5:30
㉛ Lawmakers

6:00
② Channel 2 The People
④ News
⑤ Blue Knight
⑨ Racing From Aqueduct
⑪ Star Trek
⑬ Odyssey
㉑ Great Little Railways
㉛ Searching
Ⓢ **Movie:** Max Dugan Returns

6:30
② ④ ⑦ News
⑨ In Search Of
㉛ European Journal

7:00
② News
④ Prime Of Your Life
⑤ Too Close For Comfort
⑦ TBA
⑨ News 9: Weekend
⑪ Dance Fever
⑬ Newton's Apple
㉑ Inside Albany
㉛ Music Video Party
Ⓗ Coming Attractions
Ⓦ **Movie:** The Long Riders

7:30
② East Side Story—The Struggle To Survive
④ **Special:** Just Say No
⑤ All In The Family
⑦ Channel 7 Special Reports
⑨ New Jersey People
⑪ At The Movies
⑬ Wild America (cc)
㉑ Wall $treet Week
㉛ Checking It Out
Ⓗ When The Music's Over

8:00
② Whiz Kids
④ Diff'rent Strokes
⑤ On Stage America
⑦ T.J. Hooker (cc)
⑨ **Movie:** A Tale Of Two Cities (1935). Ronald Coleman, Elizabeth Allan. Dickens' classic of love and sacrifice during the French Revolution.
⑪ **Baseball:** Yankees Vs. Milwaukee Brewers
⑬ Nature Of Things
㉑ Great Performances: Gustav Mahler—Symphony No. 6
㉛ Melody Of A City: Chicago
Ⓝ **Movie:** Thieves Like Us
Ⓢ Faerie Tale Theatre (cc)

8:30
④ Jennifer Slept Here
Ⓗ **Movie:** And Now For Something Completely Different

9:00
② **Movie:** Tom Horn (1980). Steve McQueen, Linda Evans. A legendary gunslinger finds that the changing West no longer has a place for him.
④ People Are Funny
⑦ Love Boat (cc)
⑬ International Playbill: Poldark II
㉛ N.Y.U. Broadcast Lab
Ⓢ **Movie:** The Black Stallion Returns
Ⓦ **Movie:** Superman III

9:30
④ Mama's Family
㉑ Mark Russell Comedy Special
㉛ Mystery! Reilly: Ace Of Spies

10:00
④ Yellow Rose
⑤ News
⑦ Fantasy Island (cc)
⑬ Sneak Previews
㉑ Austin City Limits
Ⓗ Not *Necessarily* The News

10:10
Ⓝ **Movie:** Three Women

10:30
⑤ Black News
⑪ News
⑬ **Movie:** The Great Gatsby (1949). Alan Ladd, Betty Field.
㉛ Music Video Party
Ⓗ Culture Club

11:00
② ④ ⑦ News
⑤ **Movie:** Valley Of The Dolls (1967). Patty Duke.
⑨ Laugh-In
⑪ Wall Street Journal Report
Ⓢ Best Of Bizarre (cc)

11:15
Ⓦ **Movie:** The Opening Of Misty Beethoven

11:30
④ Saturday Night Live
⑨ Racing From Roosevelt
⑪ Odd Couple
Ⓗ **Movie:** Exposed
Ⓢ **Movie:** Nana

11:45
② Sports People
⑦ **Movie:** The Wrecking Crew (1968). Dean Martin, Elke Sommer.

12 **MIDNIGHT**
② **Movie:** On A Clear Day You Can See Forever (1970). Barbra Streisand, Yves Montand.
⑨ Championship Wrestling
⑪ Honeymooners

12:15
Ⓝ **Movie:** I Am A Camera

12:30
⑪ Streets Of San Francisco

12:40
Ⓦ Beat Club

1:00
④ Rock Palace
⑨ **Movie:** Touch Of Satan (1968). Michael Berry, Lee Amber.
Ⓦ **Movie:** Dr. Butcher, M.D.

1:10
Ⓢ **Movie:** Cujo

1:15
Ⓗ Pleasure Hunt III

1:25
⑤ **Special:** Penthous Magazine's "$1,000,0 Pet Of The Year Pageant"

1:30
⑪ News

1:55
⑦ **Movie:** Man On A String (1960). Ernest Borgnine.

2:00
④ Mary Tyler Moore
⑪ **Movie:** Fear In Th Night (1973). Peter Cushing, Joan Collins.

2:15
Ⓗ **Movie:** Some Kind Of Hero

2:30
④ Mary Tyler Moore
Ⓦ **Movie:** Savannah Smiles

3:00
④ Gavin/Lott
⑨ **Movie:** They Live Night (1949). Farley Granger.

3:30
④ Bob Newhart

3:43
② Music Magazine

3:50
Ⓢ **Movie:** Hussy

4:00
④ Here's Lucy

4:13
② **Movie:** The Lawyer (1970). Barry Newman
Ⓗ When The Music's Over

5:00
⑨ News
⑪ Biography

5:30
⑨ Point Of View
⑪ Christopher Closeu
Ⓢ Best Of Bizarre (cc)

5:45
⑪ Davey And Goliath

5:50
⑤ Time For Timothy

Sun., Apr. 2

6:00
⑨ New Jersey Report
⑪ News
Ⓗ **Movie:** The Personals
Ⓢ **Movie:** Sherlock Holmes In Terror By Night

6:30
② Kidsworld
④ Agriculture USA

Black News
Christopher Closeup
News
Wild Kingdom

)
Captain Kangaroo
Joy Of Gardening
Hour Of Power
Faith For Today
Spanish Horizons
Old Time Gospel

)
Journey To
venture
This Is The Life
Jack Van Impe
sents
Mister Rogers
Movie: Cracking Up
Little Friend

0
Way To Go
Bob Newhart
Jimmy Swaggart
Insight
Terry Cole-Whittaker
Frederick K. Price
Sesame Street (cc)

0
For Our Times
Music City USA
Channel 7 Special
ports
Day Of Discovery
Dusty

0
Sunday Morning
That Teen Show
Special: Hot Rod
ator Nationals"
Tiempo
Oral Roberts
Black Star
Sesame Street (cc)
Video Jukebox

0
Positively Black
New York Hot Tracks
Point Of View
Pink Panther
Movie: Silver Dream
cer

:00
Latin Tempo
Movie: Against All
gs (1952). Errol
ynn, Maureen O'Hara.
Mass
Three Stooges
Mister Rogers
Movie: Six Pack
Movie: King Of
medy

:30
Face The Nation
Visiones
Entertainment This
eek
Movie: The World
Abbott And Costello
965). Jack E. Leonard
rrates.
Wild America (cc)

:00
Taking Advantage
First Estate
Make Peace With
ature
Why In The World

:30
Newsmakers
Today In New York
This Week With
avid Brinkley
Rex Humbard
Nova (cc)
Fraggle Rock

1:45
Movie: Tarzan's
esert Mystery (1943).
hnny Weissmuller.

2 **NOON**
Channel 2 The
eople
News 4orum
Robert Schuller (cc)

⑪ **Movie:** The Great Lover (1949). Bob Hope, Rhonda Fleming.
㉑ Six-Gun Heroes
Ⓗ Country Rock
Ⓢ Paper Chase
Ⓦ Judy Garland

12:30
② Lorne Greene's New Wilderness
④ Meet The Press
⑦ Eyewitness News Conference
⑬ The Shakespeare Plays: Two Gentlemen Of Verona

1:00
② **Basketball:** N.B.A. Playoff Doubleheader
④ Fight Back
⑦ Like It Is
⑨ News
㉑ National Geographic Special (cc)
Ⓗ Dial M For Murder
Ⓢ **Movie:** Merton Of The Movies
Ⓦ Fat Chance

1:15
⑤ **Movie:** Valdez Is Coming (1971). Burt Lancaster.

1:30
④ Fun Moments In Sports
⑨ **Baseball:** Mets Vs. Philadelphia Phillies
⑪ This Week In Baseball

2:00
④ Sportsworld
⑦ American Sportsman
⑪ **Baseball:** Yankees Vs. Milwaukee Brewers
㉑ Nature Of Things

2:30
⑦ USFL Football
Ⓢ **Movie:** Same Time, Next Year

3:00
⑤ **Movie:** The Lady Vanishes (1979). Elliott Gould, Cybill Shepherd.
⑬ Frontline (cc)
㉑ Spaces: The Architecture Of Paul Rudolph
Ⓗ Women's Gymnastics
Ⓦ **Movie:** Double Deal

3:30
㉑ Sneak Previews

4:00
④ Liberty Mutual Legends Of Golf
⑬ Tony Brown's Journal
㉑ **Movie:** The Lost City (1935). Russell Hayden.
㉛ Washington Week In Review
Ⓗ **Movie:** The Personals

4:15
⑨ Kiner's Korner

4:30
⑨ News
⑬ Mainstream
㉛ Lawmakers
Ⓢ **Movie:** Mother Lode

4:45
Ⓦ **Movie:** Missing

5:00
⑤ Fame
⑨ S.W.A.T.
⑪ **Movie:** Buck And The Preacher (1972). Sidney Poitier, Harry Belafonte.
⑬ Innovation
㉛ Inside Story

5:30
⑬ Firing Line
㉑ Enough Is Enough
㉛ Cityscope
Ⓗ Video Jukebox

6:00
② ④ ⑦ News
⑤ **Movie:** The McKenzie Break (1970). Brian Keith, Helmut Griem. 600 Germans in a Scottish P.O.W. camp attempt a daring escape.
⑨ Hawaii Five-0
㉑ Breaking The Silence: The Generation After The Holocaust
㉛ All About TV
Ⓗ **Movie:** Cracking Up

6:30
② ④ ⑦ News
⑬ Agronsky And Company
㉛ Searching
Ⓢ Dusty

7:00
② 60 Minutes
④ Father Murphy
⑦ Ripley's Believe It Or Not!
⑨ Switch
⑪ Solid Gold
⑬ ㉑ Inside Albany
㉛ High Feather
Ⓦ **Movie:** King Of Comedy

7:30
⑬ World War I
㉑ De Bono's Thinking Course
㉛ Opening Night
Ⓗ Fraggle Rock

8:00
② AfterMASH
④ Knight Rider
⑤ **Special:** The World Of Tomorrow
⑦ Hardcastle & McCormick (cc)
⑨ Straight Talk
⑪ Lifestyles Of The Rich And Famous
⑬ Odyssey
㉑ Mystery! Shades Of Darkness (cc)
㉛ Randy Weston Solo
Ⓗ **Movie:** Lone Wolf McQuade
Ⓝ **Movie:** Fitzcarraldo
Ⓢ **Movie:** Same Time, Next Year

8:30
② Four Seasons
㉛ Checking It Out

9:00
② **Special:** The Screen Actor's Guild 50th Anniversary Celebration
④ **Movie:** Special Bulletin (1983). Emmy-winning drama of nuclear protesters who threaten to activate a nuclear device.
⑤ Star Search
⑦ **Movie:** Chapter Two (1979). Marsha Mason, James Caan. (cc)
⑨ New Jersey Report
⑪ Lou Grant
⑬ Masterpiece Theatre: Nancy Astor (cc)
㉑ **Movie:** Dream Girl (1948). Betty Hutton.
㉛ Journey Through New York
Ⓦ **Movie:** Things Are Tough All Over

9:30
⑨ Meet The Mayors
㉛ Presente

10:00
⑤ ⑪ News
⑨ Jimmy Swaggart
⑬ Butterflies
㉛ A Tribute To Alex Wilder
Ⓗ **Movie:** Silent Rage
Ⓢ Paper Chase

10:30
⑤ Sports Extra
⑪ From The Editor's Desk
⑬ Monty Python
㉑ Fawlty Towers
Ⓦ **Movie:** Paradise

10:40
Ⓝ **Movie:** Three Penny Opera

11:00
② ④ News
⑤ Off The Set
⑨ World Tomorrow
⑪ Odd Couple
⑬ Independent Focus
Ⓢ **Movie:** Mother Lode

11:30
⑤ David Susskind
⑨ It Is Written
⑪ Honeymooners

11:45
② Sports Update
④ **Movie:** Bitter Harvest (1981). Ron Howard, Art Carney.
⑦ News
Ⓗ **Movie:** Silver Dream Racer

12 **MIDNIGHT**
② Rockford Files
⑦ News
⑨ **Movie:** Operation Thunderbolt (1977). Yehoram Gaon
⑪ Star Trek

12:15
Ⓦ **Movie:** The Tragedy Of A Ridiculous Man

12:30
⑦ **Movie:** The Naked Jungle (1954). Charlton Heston, Eleanor Parker.

12:40
Ⓝ Punishment #9

12:50
Ⓢ Six Pack

1:00
② Barnaby Jones
⑪ Twilight Zone

1:30
⑪ News
Ⓗ Not *Necessarily* The News

1:45
④ Mary Tyler Moore

2:00
② News
⑨ The Saint
⑪ Wall Street Journal Report
Ⓗ Dial M For Murder

2:15
④ Visiones

2:40
Ⓢ **Movie:** Dark Places

2:45
④ First Estate

3:00
⑨ **Movie:** Bombardier (1943). Pat O'Brien, Randolph Scott.

3:45
Ⓗ Country Rock

4:10
Ⓢ **Movie:** Raw Force

4:45
Ⓗ **Movie:** Lone Wolf McQuade

5:00
④ 20-Minute Workout
⑨ News

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin

5:40
Ⓢ Paper Chase

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Catholic Professional Woman—Bright, pretty, *caring and family-oriented*, seeks a very special, sensitive, secure, marriage-minded male counterpart (age 34-44). NYM Box D664.

Glowing Personality—Attractive widow, 50's, Ft. Lee area, financially secure seeks a well-groomed, genuinely kind, courteous and generous male for dating relationship. NYM Box F334.

Pretty, Buxom Blond—40, 5'3", English woman, loves travel, theater, movies, *walks and intelligent conversation*, dancing and classical music. Divorced 10 years. Seeks witty, compatible male who can make plans and commitments. Prefer 40-58, not poor, uptight or boring. Letter and photo please. NYM Box F335.

Warm, Pretty Female—With zest for living seeks a real man, 28-40, who can handle a stable relationship. NYM Box D669

"Intellectual, Friendly, Delightful—Proficient in activities that require brains and beauty." This high school yearbook description still fits 48-year-old woman attorney with grown children who seeks new man in her life. NYM Box D666.

Sparkling Smile—Flashing eyes, spectacular legs, creative, intelligent woman, 29 seeks charming, successful, witty man, 30-40, for friendship/romance. Bio/photo. NYM Box F336.

Substance And Looks—Open, funny, amibitious, smashing green-eyed blonde, Jewish, 35, 5'6", seeks successful, confi*dent, communicative man able* to work and play hard at developing a sharing, caring relationship. Photo and phone. NYM Box D667.

Handsome, Young Executive—Making all the right moves craves companionship of a sensitive, soothing and "somewhat savage" artist. And oh yes, you'll need a sense of humor. NYM Box D668.

Tall, Good-Looking Professional Male—42, living high up overlooking the East River and the world beyond. I'm romantic, gentle and sensitive. Fine restaurants, theater, dancing and movies are a habit. Is there a beautiful, independent female who wants to laugh, talk, smile and love? I respect individuality and space. If your feelings are mutual, let's talk. Photo a must. NYM Box D676.

Trivial Pursuit?—No, but a dynamic lady worth seeking. Pretty, warm, interesting, sophisticated, 40's. Would like to meet a successful, Jewish male in his 50's with a sense of humor to share the finer things in life. Phone/photo. NYM Box F337.

Warm, Dynamic Lady—Attractive, sincere, 40, bright, athlete, lover of arts, seeks bright, attractive, supportive, warm, athletic man, 40-55. Phone and photo. NYM Box D670.

Pretty LI Female—34, slim, dark hair, nonsmoker, loves skiing, seeks 34-38, handsome, athletic, successful, non Jewish white male, 5'8"- 5'11". Bio/photo/phone please. NYM Box D671.

Wanted: Man—By vivacious, successful blonde. He is: humorous, handsome, successful, 30-50, for tennis, the arts and getaways. Photo please. NYM Box C247.

I Am In My Late 40's—Divorced, good-looking, in fine physical condition, and enjoy a tremendously successful career. I'm interested in sports, theater, movies, travel, fine dining, and have a great sense of humor. I'm looking for a woman in her mid-30's who is tall, beautiful, sophisticated, fun-loving, and even-tempered for *a lasting relationship. If quality and in*tegrity are high on your list, and you are capable of receiving and giving great warmth, I would like to meet you. I have very high standards and a great deal to offer and share with a discriminating woman of similiar quality. If you feel this is too strong for you, please don't respond. 2 photos, detailed bio, phone and address all a must. NYM Box C250.

Successful Executive—Young 41, Jewish, looking for Westchester only, slim, attractive, intelligent female runner or bodybuilder, 25-35. Must love working out, cats and racoons. If you smoke or own a fur coat. Don't bother. Photo/phone. NYM Box D678.

Pretty, Dark Longish Hair—Slim, warm, down-to-earth. Divorced, child, white, Jewish, 40 look 30, journalist, quality. Seek man, 38-48, slim, optimist, nonsmoker. I believe in magic. Live Westchester, worth trip. NYM Box D679.

Attractive, Slim, Warm—Divorced, Jewish, professional woman, 46, Queens homeowner, no children, likes tennis and people, seeks financially and emotionally secure male to share joys and cares of living and loving. NYM Box D680.

Tall, Dark, Handsome—Jewish MD, slim, mid-30's, great sense of humor, crinkly eyes. Seeks beautiful, intelligent, sensitive woman for fun and future. Photo/bio/phone. NYM Box C248.

Building A Relationship—It takes patience. It takes caring. It takes two to tango: wanna dance? A man of 33, secure in my self, I seek someone with whom to share good food, bad movies, jaunts in the country. How about you, milady? NYM Box F340.

Very Pretty Brunette—Bright, business executive, charming conversationalist, perfect figure, elegant and athletic, warm and exciting. Enjoys sports activities and the arts. Seeking an attractive, successful, vibrant male, 40's to 50's, for companionship. Phone number and photo if possible. NYM Box C249.

Witty, Bright, Professional—Woman, 42, wishes to meet warm, happy, successful, unattached man, 36-55, for companionship. NYM Box F341.

Delightful-Looking Female—Slim, Jewish, divorced, 5'5", warm, witty, successful, interested in marriage and sharing life with someone special. Seeking outstandingly successful, dynamic, caring, Jewish man, 45-60, with sense of humor. Please include bio and photo and phone number. NYM Box F342.

Sabbatical Single—Classy gal with looks and brains, looking for Jewish prince, 40-50, whose kissed too many frogs! Bio, photo, phone. NYM Box D674.

Pretty Young Grandma—Seeks bright, single, Jewish man, 55-65, who likes swimming, boating, fishing, movies, museums, Japan. NYM Box F339.

Not Necessarily Marriage—Warm, attractive, financially secure Jewish widow, 46, seeking male to late 50's to share zestful life and lots of laughter while doing it! Please send recent photo and phone. NYM Box D672.

Strictly Personals ads continued on p. 145

THE SEXUAL REVOLUTION IS OVER.

HAS SHE WON OR LOST?

It is the end of an era. The days of "junk sex"... quick, casual, and anonymous....are over. We are now witnessing a profound swing back to marriage, one-to-one relationships and more traditional sexual behavior.

Why?

After trying singles bars, swinging and video dating, today's woman is declaring that she has done it all, and it doesn't work.

She is alone. And lonely.

The craving for intimacy...commitment... and babies, is turning the "me" generation of women into the "we" generation...women favoring monogamy, even celibacy, as they search for an elusive permanent partner.

Where have the swingers gone? What has happened to the hot tub set? And why don't men feel the same disillusionment with the sexual revolution? Why are women the ones having "Second Thoughts on Being Single"?

NBC REPORTS: SECOND THOUGHTS ON BEING SINGLE **Reported by Jack Reynolds**

4

WEDNESDAY
APRIL 25
10 PM (NYT)

TRICTLY PERSONALS

itiful, Classy Professional—I love ski- tennis, intimacy and having a good . I am 36 and looking for a sincere, ig, single man, 35-45, who is also l-looking, tall, athletic and a non- ker. If you are ready for a lasting re- nship send your photo and phone your letter. NYM Box F344.

ale, Exotic—Tall, slim, warm, late 30's. es Concord, champagne, caviar and lelight. Looking for refined mature leman for stable relationship. NYM C251.

0—If you are a woman, 25-32, college uate, self-supporting, assertive and re, looking for an equal to share, icipate, enjoy and celebrate life, then ver my ad. I am 37, professional, sin- Photo/bio a must. NYM Box D681.

ce Company Administrator—Single, e male, 35, with interests in photog- ly, poetry and dance seeks woman, 5, whom I can write poetry about and ce with. Please include photo and ne. NYM Box D682.

cessful Executive—Fashion business, lern Orthodox Jew, seeks pretty, ht, loving and giving Jewish woman, 2. My interests are varied with travel, sic and sports high on the list. If you it to meet a man with intelligence, wit humor, respond with phone and to. Thank you. NYM Box D683.

ed Of Letting Life Pass Me By—Witty, gle, 40, Jewish, attractive eerwoman desires a financially se- e, 40ish, Jewish male with a zest for . Photo and phone. NYM Box D684.

sionate, Pretty, Professional—29, Jew- hazel-eyed blonde, runner. Seeks sin- Jewish male, 25-35, sincere, success- sane for long term relationship. NYM D685.

ractive, Affectionate, Articulate— ish professional woman, single, 39, o enjoys nature, jogging, Beethoven, ks bright, loving, Jewish professional n, non-smoker, interested in outdoors, ence, a commitment. NYM Box F346.

t Friend Wanted—Single Jewish fe- e, 40, attractive, bright, caring, edu- ed, fun-loving, seeks sincere profes- nal, single Jewish male, 37-47, for ring of life's joys, etc. NYM Box D686

male Physician—Sincere, attractive, joys all that the Big Apple has to offer. eks a bright, successful, Jewish male, 49. NYM Box D687.

dangered Species Sought—Does a in 35-43 still exist who is open, honest, a and gentle. Bright, interesting woman ints to find out for friendship, whatev- . NYM Box F347.

im, Educated Beauty—Rates an 11 in a kini. Wishes to share an exciting and mulating relationship with a warm, se, witty gentleman, mid 40's to mid 's who loves music, movies, dancing d scintillating conversation. Photo ease. NYM Box D688.

ery Pretty Blonde—Female doctor, 8", Jewish, 28, wants to meet tall, good- oking, Jewish male professional, 26-36, r solid relationship. Photo, phone, bio. YM Box D689.

Vibrant, Attractive, Intelligent—Divorced, Jewish woman of 45 seeks a serious relationship with a gentle, intelligent, successful man who loves quiet times as well as the pleasures of NY: music, museums, film, etc. and who understands the joy of sharing. NYM Box F343.

Handsome, Wealthy, Romantic—Male, 42, Jewish, slim, 5'11". Seeks pretty, slim, warm female, under 36, for sharing and caring relationship. NYM Box C252.

Handsome, Intelligent Gentleman—Established professional, mature 30's, joie de vivre and vitality, sincere, affectionate, urbane, enjoys music, dancing, theater, travel, dining, intimate conversations and romantic evenings. Seeks relationship with a special woman, intelligent, lively, attractive, fashionable, sexy, sensitive and warm, with that unique feminine allure that sparks a man's fascination and caring. NYM Box F348.

Attractive, Bright Woman—Professional, 30, likes music, rock and new wave, dancing, movies, theater. Seeks warm, caring man open to commitment. Photo preferred. NYM Box F349.

I Have It All—Except possibly you. I would like to meet a tall, intelligent, attractive, gentleman, who enjoys black-tie to blue jeans, children, dogs, horses, sailing, skiing, dancing, with a passion for life, great sense of humor and a wonderful smile. You must be sensitive, considerate, secure emotionally and financially, and share my dream of a relationship which could lead to commitment. I am extremely pretty, 5'8", slim, dynamic, 34, residing in Manhattan and Vermont. NYM Box C253.

Successful Gentleman—40, good-looking fit, and convinced there must be a beautiful, shapely, woman, 25-38, who still believes in love, and the fine enjoyments life has to offer with a special person for an honest and lasting relationship. NYM Box C254.

No Interest In Marriage—Chic, warm, sophisticated lady, 42. Seeks successful businessman, 50's-60's, for ongoing relationship. Photo, phone and note, please. P.O. Box 7776, FDR Station, NYC 10150.

Pretty, Warm, Jewish Female—30's, slim, vivacious, seeks attractive, successful, Jewish male counterpart, 35-45, marriage minded. Photo/phone. NYM Box F351.

Trim, Tall, Terrific—Female executive, early 40's. Kids grown and now have time to develop a warm, loving relationship. Would be comfortable with an intelligent, athletic, huggable, non-smoking man with a sense of humor who enjoys Manhattan living and getting away too. Phone/photo. NYM Box F352.

Pretty Redhead—5'3", down-to-earth, classy, voluptuous, witty, successful business gal, 42, seeks charismatic, attractive business exec, 40-55. No married men. 6' tall, silver hair and blue eyes a big plus. NYM Box C256.

Very Handsome—Successful company president, 6'2", 195 lbs., single, Jewish male, 50ish, affectionate, intelligent, charming, athletic, with good sense of humor seeks beautiful, vivacious, slim, intelligent, single, white female,late 30's to late 40's, for fun, fine dining, travel, relationship and possible marriage. Brief bio, phone, photo. NYM Box F355.

Good Things—Come in small packages. This package consists of a petite, very pretty, vivacious, chic, multi-talented, wealthy, Jewish brunette in early 40's. A successful executive by day and a warm, loving, exciting woman by night who happens to sing, cook and race walk par excellence. To open this package you must be an affluent, handsome, single, Jewish man between 40-50 who enjoys the arts, gourmet dining, travel and desires a woman of class to share them with. Reply must be with bio, phone and photo. NYM Box F353.

Warm, Intelligent, Witty—Professional. I'm a 5'5", attractive, blue-eyed blonde, who just turned 35, likes travel, bicycling, museums, tennis, mysteries, Masterpiece Theatre and entertaining friends at home. Are you a warm, secure, intelligent man, with a sense of humor, complementary interests, 30's-mid 40's, ready for a commitment and capable of friendship? Let's talk. Phone, bio, photo/ description please. NYM Box D690.

Laid-Back Sophisticate—Bubbly, bright, wacky, warm, athletic, attractive, 36-year-old lady. That's me. I seek gentle strength, honest communication, warmth, and a love for sports in an attractive man who is financially secure, 30-50 years old, single and Christian. Come walk with me on a beach at sunset. Photo would be nice. NYM Box C257.

Bright, Beautiful, Lady Lyricist—29, 5'8", Jewish, warm and sensitive, with infectious joie de vivre, seeking a single, 30-40, professional man who can be a Rodgers to my Hart. NYM Box F354.

Warm, Intelligent, Caring Woman—5'6", 35, sparkling green eyes with class and wit. Enjoys NYC, music, sailing, tennis, dancing. Seeking honest, intellectually curious, affectionate, refined and attractive man to share mutual interests, love and marriage. Photo, bio and phone. NYM Box C258.

Joyful, Jaunty, Jewess—Sensitive, seeks mench, 40's, care, share. NYM Box C262.

Zipping Off—To Marrakesh or Reykjavik is very appealing to me. Combine that joy, adventure and romanticism with conservative and basically serious and you have some facets of this very pretty, professional, early 40's, 5'5", slim, divorced, sensuous Manhattan lady. I'm a hell of a lot of fun, interesting and upbeat. I would love to meet a special, attractive, professional, single man, 45-55, Jewish and a nonsmoker, with a good brain and great heart who warms to words such as caring, adventure, integrity and potential commitment. NYM Box D691.

Attractive, Okay-Guy—Tallish, beat-up face, tender, gruff, caring, honest, romantic, young 54, divorced, bright, very successful, funny, cynical, lives in and loves penthouse with trees, flowers, birds, art. Loves (for others), skiing, jogging, tennis. For myself, theater, dining, movies (not films), Truro, East Hampton, Caneel Bay. Ready for long relationship. It would be nice if you are bright and very attractive, 37-45. Please send photo, phone and bio. NYM Box C259.

Vivacious, Energetic, Irreverent—Intelligent, single, white female, 31. Loves dance, movies, theater, sports, big-10 football, music. Seeks combination of Bob Hartley, Howard Burden and Jerry Robinson. NYM Box D692.

Sophisticated, Extremely Attractive—NY woman (late 40's) would like to meet a successful man with these same qualities in his 50's or 60's. Recent photo/ phone/note. PO Box 7607, NYC 10150.

Beautiful Brunette, Executive—33, intelligent, elegant, sincere, and financially independent, seeks a special man to share the good life. Short bio please with photo. NYM Box D693.

Male—Looking for the female that knows there is so much more and can make the space to find it. NYM Box D695.

Total Woman—Charismatic, pretty (face and figure), professional, talented, secure, stable and unencumbered. Seeks a comparable male, 53-68. NYM Box C260

Reserved Preppy WASP—Lawyer, 31, attractive, smart, mesomorph. Desires warm, nonsmoker woman, 26-36, with whom to defrost. NYM Box D696.

NYC Jewish Man—28, 5'9", bright, loving, cuddly, attractive, casual. You are the female counterpart for possible marriage. Photo please. NYM Box F356.

Pretty Woman—Psychotherapist. A youthful 41. Likes singing, dancing, biking, learning new ideas and new activities. Desires man, 38-48, who is adventurous, smart, financially and emotionally secure and seeking close relationship. NYM Box D697.

Very Successful Executive—Good-looking, divorced, athletic, warm, articulate, 49. Homes in NY, LI and Florida. Seek intelligent, very good-looking, fun, 30-40, woman counterpart. Send photo and phone to NYM Box C261.

Australian Man Wanted—By tall, very pretty Anglo-American woman for a meaningful relationship. NYM Box D699.

Endless Love And Marriage—Very pretty, talented, vivacious, slender, blond, 38 seeks sincere, sensitive, wealthy male, 45-58 to share the best of times. NYM Box F357.

Attractive, Warm, Sensitive—Black female physician, 36, 5'8", slim, with a zest for life, loves quiet dinners, movies, tennis, concerts, theaters, etc. Seeks honest, secure, sincere professional male, 32-43, with similar interests for a serious relationship. Bio and address or phone please. Photo if possible. NYM Box D700

Sensitive, Romantic, Petite—Blue-eyed, brunette. I'm independent but want to learn to depend a little on a secure, sensitive, successful man who wants a real commitment. 30-45. Phone/photo and bio please. NYM Box D701.

Professional, Attractive Male—26, 5'8", Jewish, sensitive, kind, sincere, athletic. I enjoy skiing, running, movies, good conversation and dining out. I am a special man seeking a special woman whose heart and feelings are in the right place. If you are a slim, 23-33, attractive female in search of a nice, refined man please write with phone. NYM Box F358.

This Man Is Alive—A clear mind, very desirable, fit, sensitive, aggressive, loner. 37. Turn my head and heart. Your photo returned. NYM Box D773.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Pretty, Witty, Bright—Blonde woman, 27, with wonderful sense of humor, and engaging personality. I enjoy music, most sports, movies, the arts and romance. If you're a single, Jewish male, 5'11" plus, 29-37, who's sincere, warm, sensitive, refined, and open to a meaningful relationship, please respond with photo/bio/phone. NYM Box C263.

Sweetheart Wanted—No experience necessary, to share the future with a warm, beautiful, self-employed, mid-60's, Jewish woman. Prefer 63-70 year-old, active, working gentleman, waiting with optimism. Short bio and phone, please. NYM Box C264.

Mark Spitz Look-A-Like—Successful attorney, 34, 6', swimmer's build, warm, supportive, yet strong. Lasting relationship in mind with woman, 24-34, slim, bright, super-looks. Photo appreciated. NYM Box C265.

Searching For A Man—40 plus, with a new-age rhythm, and renaissance style, who rates self-esteem and intellectual acutness a "10". No sedentary types, non-smoker. I am a self-made, divorced, white, Jewish female, successful, good-looking, entrepreneur. Help celebrate my 50th year: share my good energy, growth, affection and insight. Match my credentials. NYM Box C266.

Marriage, Family—Dog, cat and gerbils optional. Attractive, bright, successful male, 34, with good sense of humor, charm and warmth seeks bright, attractive, slim, vibrant woman with charm and good sense of self. Photo, phone, bio please. NYM Box D703.

Country Squire—Escape the city. Ex-New Yorker, male, 38, Jewish, sensitive, intelligent, free-thinking, non-smoking, very athletic, loves kids. Seeks woman, 25-38, with same qualities, who is not afraid of marriage, and willing to share love, life and dirty diapers in West Virginia. NYM Box C267.

Three Score And Ten—Don't take away the yen for a nice gal when you feel and look "prime 60." Active in business, plus varied interests including weekends to anywhere. Nice-looking, 6', 190 male. The gal is 60ish, plus or minus, but looks, feels and acts more minus than plus. NYM Box D704.

Shapely, Witty, Pretty—Adventurous, independent executive in her late 30's, has just enough time to miss the companionship of an intelligent, attractive, confident, down-to-earth man, but not enough time to find him. Replies with letter, phone and photo please. NYM Box D705

Westchesterite—49, pretty, shapely. Loves words, travel, food, wine, beards. Seeks an intelligent, verbal nonsmoker to share town and country life. NYM Box D706.

Pretty, Petite, Charming—Highly intelligent professional woman, 36, Jewish. Loves world travel, art gallery and museum openings, speaking French, Japanese temples, theater, classical music. Seeks successful, single, professional gentleman of integrity, warmth, aesthetic sensibility for mutually respectful, exciting relationship. Photo/phone/letter. NYM Box C269.

This Ad May Change Your Life—Beautiful, ambitious, single, Jewish businesswoman, 32, adventurer is seeking an exceptional man for love, romance and future. You are a single Jewish businessman, mid-30's to young-40's, good-looking, secure, successful, well-dressed, not intimidated by an independent woman. I'm loving, caring and affectionate, with a great sense of humor who loves life. My interests vary from Broadway to jazz, NY to country weekends, socializing to dinner for two by candlelight, etc. I also love to travel. If you are looking for the experience of quality in a relationship as I am, please respond with letter, photo (a must), and phone. The best is yet to come. NYM Box C268.

I'm A Beautiful—Female, MBA, 28, 5'6", blue eyes, slim and Jewish, who is affectionate and emotionally secure. Looking to fall in love with a single, attractive, professional man, intelligent, romantic, and fun-loving, in his late 20's-30's. Photo/phone-letter please. NYM Box D708.

Slender! Striking! Sensuous!—Fun-loving world traveler enjoys the arts, theater, film, fine dining, exercise, reading, people, romance and life itself! I'm a very attractive, non-smoking, 5'7", Jewish professional woman with green eyes, a beautiful smile, warmth, wit and a vibrant personality. If you, a successful, honest, warm, intelligent and attractive man, 42-52, are interested in a beautiful and possible lasting relationship, please respond. Bio/phone/prefer photo. NYM Box D707

Attractive, 56—5'3 1/2", widowed man loves laughing, casual dining, dance, fishing, golf, being quiet, smooching, owns business. Looking for friendship/maybe more, photo helps. NYM Box D710.

French Lady—Lively, single parent, seeking gentleman, 40-55, American or European, professionally and financially secure. Slim, cultured, enjoys gourmet food. Photo/address or phone number. NYM Box D711.

Very Pretty, Bright, Witty—Soft, sensuous, divorced Jewish female seeks slim, handsome man, 38-45, with heart and soul, with whom she can touch the sky. Photo, phone. NYM Box D712.

Blond European—Blue-eyed, attractive, 40, seeks intelligent, serious, independent, financially stable man, 47-60, for serious relationship. Photo/phone. PO Box 7513, FDR Station, NY, NY 10150.

A Charmer—Male, 25, tall, good-looking architect, many interests, comic appeal, seeks female, 21-26, lovely to look at and talk to, warm, adventurous. Letter, photo. NYM Box D713.

Pretty, Adorable Teacher—28, Jewish, warm, slender, 5'7", seeks serious relationship with sensitive, affectionate, handsome, professional man, 28-35, who enjoys romantic interludes and cultural pursuits. Photo, phone. NYM Box D714.

Intense Highly Creative—Woman psychologist/writer, mid-40's, invites intelligent, unattached man, preferably in the arts, for friendship, good conversation, music, maybe more. NYM Box D715.

Alive, Warm, Real—Humane, 5'7", woman, 51, looks younger, seeks an honest, open, humorous, introspective man. NYM Box D716.

I Smoke, Drink—And health club. 5'9", 155 lb., young 39, white, divorced, down-to-earth Manhattanite with successful business. Enjoys beach, sailing, bicycling. Seeks slender, semi-domestic woman for relationship. NYM Box D717.

Very Pretty, Artistic Female—33, seeks male Jewish professional, 35-45, financially secure (no cheapies). Marriage and children a goal, photo a must. NYM Box D718.

Very Attractive—Petite professional Jewish female, 22, caring, fun, loving. Looking for passionate, good-looking professional Jewish male, 22-30. Send letter/phone/photo. NYM Box D719.

More Than Just A Pretty Face—Female, Ct-based business writer, 36, with class and sass, seeks exceptional man for whatever. Must be possessed of good heart, good mind, positive spirit. Phone/letter to NYM Box D720.

Take A Risk—Single Jewish female school psychologist, 40, warm, attractive seeks relationship with sharing, caring, loving man, 35-50. NYM Box D721.

Worldly Optimist—Quality lady. Single, Christian, 40's. Attractive, slim, warm, honest. Seeks a quality, single, worldly optimist nice guy. We can have it all, just like Bogey and Bacall. Bio/phone/photo. NYM Box D722.

Female, 5'4", 28—Slim, pretty, and spirited. Has been saving love songs and lullabies. Letter/photo/phone. NYM Box D723.

Female Grad Student—Mulatto, 28, seeks educated nonsmoking single male (any race) for new relationship. I like the Mets, ice cream, cats. NYM Box D724.

NJ—Witty, bright, articulate businesswoman, 42, pretty, slim, Jewish, divorced, adult children. Looking for: intelligent, honest, attractive, secure, Jewish man, 40-52, for lasting relationship (nonsmoker). Bio/phone. NYM Box D725.

Jane Seymour Type—Wants to marry a wealthy, good-natured, handsome man, children a plus. Photo and phone. NYM Box D726.

Born Too Late?—Pretty, professional, 41, divorced redhead "outwardly today" but in my heart "decidedly yesterday" seeks only one man, 40 plus, with similar feelings to share this paradox. Photo. NYM Box D727.

Three Times A Lady—Sweet, sexy and beautiful. A real woman with grace, femininity, brains and a sparkling smile seeks successful, tall, slim, sweet, sexy, handsome 40 plus gentleman. Photo/phone/bio. NYM Box D728.

South Central Ct.—Loving, loyal and lovely, tall, shapely psychologist 51, spiritual-minded, sensual body, intellectual til coaxed out of it, plays piano: Bach to Chopin; seeks committed tall, slim, nonsmoking male in 50s. NYM Box D729.

Exceptionally Good Looking Man—Blue eyes, dark blond hair, Scandinavian look, seeks pretty woman for fun/friend. I am a WASP investment analyst who is nice, single and tall and prefer a stewardess, nurse, receptionist or model, exciting, single, under 30 and Christian. NYM Box D739.

I Love Cold Days—By the fire, days in the sun. 5'7", 28, Jewish, bright, straight forward, fun. Looki a great relationship. Photo/phone. Box D731.

Blond Lawyer, 27—Attractive, at social seeks professional man, 30 pl athletic, sophisticated and Christian relationship. NYM Box D732.

Attractive, Together, Professio Caucasian woman, 47, 5'8", divo with two children in Ivy schools, stable relationship with warm, edu sorted-out man. I will work for 8 years, maintain strong family ties. Box D733.

Warm, Intuitive, Intellectual—38, J professional woman; player of the Game of racquetball; lover of Bar music, Michael Jackson and Paul W Nonsmoker. Looking to share con interests and consider commit NYM Box D734.

Attractive, Vivacious Woman—41, slim, blonde. Seeks divorced, succe cultured, professional man, 40-50's, telligent, warm, fun-loving compa Photo/phone please. NYM Box D73

Voguish, Strikingly Attractive— thin, intelligent, "classy lady" in 30' sires a "classy gentleman" who's suc ful, handsome, and enjoys the How about a drink? Photo/phone. Box D736.

Tall, Thin, Professional—Black wo 32, sensitive, shy and a great sense o mor, seeks tall, slim, professional sincere to share many interests laughs. Looking for a lasting relation NYM Box D737.

Attractive, Warm Female—Enjoys nis, skiing, movies, theater, ballet; w like to meet successful Jewish man, 40, with same interests desiring la relationship. Photo/bio/phone. NYM D738.

Successful Jewish Male—37, 5'6", smoker. Enjoys tennis, travel, m Seeks attractive, intelligent female c terpart, 26-37 for relationship. Send to/phone/bio. NYM Box D730.

Laughter/Exercise—Keep me energi 5'6", 38, career woman, single pa Hooked on my PC, racquetball, saili dream of seeing the Grand Canyon smart, dynamic, sensuous man. Ph phone, profile. NYM Box D740.

Enough Already!—Vivacious, blo green-eyed, pretty Jewish professi woman, 30, who is warm, witty and tured seeks a spontaneous, secure, tractive male counterpart. NYM D741.

Successful TV Producer—49, tall, above average looks and intellige Tired of life in the fast lane! Looking that special lady to pamper and be p pered by. Please tell me about yours NYM Box D742.

Bright, Attractive, Classy—Fem MBA, 30, seeks down-to-earth, g looking, professional guy, 30's, for r tionship. NYM Box D743.

Irish Eyes—Sensitive, successful, s ning female, 34, 5'6", seeks a man of ture. Letter and photo appreciated. N Box D745.

STRICTLY PERSONALS

Spring's A Time For Love—So bright, attractive, Jewish female attorney, 29, seeks funny, charming professional man, 30-40, to sweep her off her feet. Photo/bio. NYM Box D746.

Glamorous Woman Only—Stunningly beautiful, intelligent woman, 21-32, with style and class, wanted for serious relationship. Will reply only to bio/phone/photos (closeup and full length). I am 33, 5'11', 175 lbs., very handsome, athletic, never married, very financially secure President of own corporation, yet sensitive and romantic. This is a chance to share the lifestyle of your dreams! NYM Box D747.

Attractive, Professional Woman—WASP, 42, 5'9", likes arts, psych, travel, nature. Wants warm, honest relationship with cheerful, outgoing, attentive man with intelligence and sense of humor. Bio, photo, phone. NYM Box D748.

If You're Looking For—A good-looking woman who is intelligent, witty, emotionally and financially secure, mid 40's. I am looking for same qualities in a man. Photo to please. NYM Box D749.

Sense Of Humor—If you can laugh at life's absurdities, have eclectic tastes, are romantic as well as pragmatic, this white female, 38, would like to hear from you. Phone please. NYM Box D762.

Terrific, Warm, Attractive—Jewish woman seeks sharp, sincere, financially secure Jewish man, 30-40. NYM Box D751

Winsome Conn. Widow—45, well-bred, well-read, warm, whimsical, witty WASP seeks slim, single, sincere, sensitive, secure, savant with savoir-faire, 45-50, to share movies, music, museums, Manhattan meanderings and magic moments. Photo. NYM Box D752.

Pretty, Captivating, Green-Eyed—*Blonde, Jewish lady. Successful professional, bright, breezy, warm, sensitive, refreshing, seeks male consort, mid to late 40's, unmarried, accomplished, stable, handsome, congenial, dynamic, romantic, to share unending wonderfulness. NYM Box D753.*

Lovely To Look At—Sensitive, dark eyed, slender, Jewish brunette, 32, 5'8", executive, jogger, tennis player seeks tall, athletic, secure, communicative, successful, professional, 32-43, for honest, tender, lasting relationship full of love and laughter. Photo/bio/phone please. NYM Box F270.

Romantic But Independent—Widow, mid 40's, at home on the country roads of the Berkshires, at the theater or opera, on the tennis court or in her law office, seeks warm, bright, successful, tall companion. NYM Box D755.

I Love A Man Who Reads Novels—I'm a female bookworm, who writes for a living. I'm pretty, blonde, green-eyed. I love a good conversation. I play a mean game of tennis. My passions range from Sondheim to Spaghetti Carbonara. If you're too engrossed in a book to answer this ad, you're for me! Please send photo and letter. NYM Box D756.

Fun-Loving, Warm, Petite—Attractive female seeks warm, humorous businessman, 35-45. Photo/bio. NYM Box D757.

Take The Plunge—I'm seeking a never married woman, 23-39, who's well-educated, intellectually curious, sensitive and who's not answering too many of these ads. I'm 30, slim and handsome, well traveled, Catholic and a professional. Photo/bio please. NYM Box D758.

Wanted:—That special someone. Handsome, sense of humor, loving executive, 37-47, who wants to settle with loving, bright, good-looking lady. Photo. NYM Box D759.

Wanted—Companion who is not into running or dieting. Attractive widow in 40's. Children grown, likes walks, reading, gardening, dogs, cooking and a good laugh! NYM Box D760.

Single White Male—Handsome, rugged, successful, 35, athletic, warm, very funny transplant to NY, seeks beautiful, slim, affectionate, active, feminine, stable, non-jaded female transplant, 21-30, for the time of her life, perhaps for the rest of her life. Photo a must. NYM Box D761.

Ripping Renaissance Man—Seeks goddess to help gauge the decline of the west. NYM Box D763.

Green-Eyed Country Gal—Warm, funny, bright, athletic, successful, late 30's, seeks good-looking, fun-loving, secure, *mature man, 45-50. NYM Box D645.*

Handsome Professional Man—Seeks high-level mate, 40 plus. NYM Box D750

Very Attractive Reporter—36, loves good conversation, kids, cafes and picnics. Seeks a warm, witty man who prefers relationships one at a time. NYM Box D765.

Adorable, Fun-Loving—26-year-old likes dancing, theater, also football fanatic. Seeking Christian male counterpart, between 25-33. Photo a must. NYM Box D766.

Dynamic, Attractive, Foxy—Successful businesswoman. Pinstripes by day, jeans by night. I enjoy spontaneity and planned events, from underwater photography to theatres, from discos to galas. This 32 year-old single white lady, would like to meet a fun-loving, well-educated, cultured man who enjoys the above, walks on the Champs Elysees, and warm beaches. Letter, photo and phone. NYM Box C271.

Wealthy, Genteel, Refined—Sincere, honest, Protestant, white, 40-year-old, handsome, eligible bachelor. Seeks same in lady for friendship, a meaningful relationship, and possible marriage. Serious inquiries only. NYM Box C272.

Successful Female Attorney—Good looking brunette, small and lean, sporty, 35 years old, seeks high quality male. Please send bio, recent photo, and telephone number. NYM Box D478.

Long Lasting Romance?—Handsome, green-eyed man is looking too. I'm tall, late 20's, successful. You're warm, pretty. Phone/photo. NYM Box D768.

Female Flight Attendant—Attractive, warm and witty, youthful 50, enjoys nights on the town and cozy evenings at home. Looking for unattached male, nonsmoker, successful, easy going, willing to make commitment. Manhattan preferred. Photo if possible. NYM Box D769.

Warm, Attractive Woman—Jewish professional, mid 30's seeks permanent relationship with stable professional man, 35-49. Phone/recent photo. NYM Box D770

Handsome, Refined, Financially—Very successful executive, separated, 5'10", 41, Northern European background, wishes to meet slender, attractive lady, 5'5"-5'9", 28-36, for occasional dining, theater or possible travel together. Photo, bio, phone. NYM Box D771.

Really Nice Guy—Successful, self-employed, entrepreneur, 35. Avid outdoorsman enjoys nature, camping, skiing, swimming, fast convertibles plus taking full advantage of all NYC has to offer seeks similar, top quality Jewish female under 28. Please write and send photo. A sincere request with honorable intentions. NYM Box D772.

Artist, Imaginative, Compassionate—Mentally alive, very attractive, slim and magnetic woman, early 40's, seeks a dynamite man, very bright, caring, 35-50, for chemistry and compatibility in a committed relationship. NYM Box D702.

Attractive Chicago Writer—Bright Jewish female, 37. Seeks handsome, funny, single, professional man who loves arts, travel, city life. Photo/phone. NYM Box D774.

5'2", Eyes of Brown—Warm and brainy Jewish female attorney, early 30's, who enjoys good talk, film opera and politics, seeks warm, witty, secure professional or executive man, 30-45, for lasting relationship. Let's laugh together. Bio, photo and phone, please. NYM Box D866.

Bachelor Airline Pilot—Spending lots of time in Manhattan lately. Would like to meet nonsmoking Rubenesque lady, 25 to 40, for dining, etc. I am tall, blond and 41. NYM Box D776.

Breezy, Pretty, Creative—Genteel lady, 35, wishes to impart companionship with tall, distinguished, clever, prolific, sensitive man. Recent photo please. NYM Box D777.

Striking Brunette—Young late 40's. Slim, 5'6", graceful, ballet background. Seeks educated sensitive male, 48-58, to share varied interests from the Met to the Mets. NYM Box D778.

Independent, Attractive Woman—Executive Manhattanite, 31, seeks caring man, 30-45, interested in himself and others. Mutual respect primary. I like old movies, weekends away, lazy Sundays and oc*casional pampering. You're gentle, solid,* fun and also like to be occasionally pampered. NYM Box D779.

29-Year-Old—Slender, attractive, professional female. Seeks warm, sensitive, Christian male, 30-40, for possible relationship. Photo please. NYM Box D787.

Beautiful Lady Scientist—36, wants to develop solid relationship with equally intense, creative, nice man, capable of tenderness. Enjoy good food, the outdoors, kids, WNCN, running, museums, close friends, and my slightly crazy Jewish family. NYM Box D781.

Down-To-Earth Guy—*Seeks independent woman for friendship, lasting relationship.* NYM Box D782.

Attractive Professional Woman—Seeks good-looking, ambitious, professional, fun, unattached man, 41-46, for city jaunts, weekend tennis, but not forever. Send photo and phone. NYM Box D780

Successful, Attractive Male, 44—Seeks attractive female to enjoy relatively healthy relationship. Enjoys restaurants, theater, travel. Seeks relationship with warm and easygoing female. Phone. NYM Box F360.

Ice Age Woman—Lean but not hungry, needs classic vintage man, hungry but not lean, to transport us into sunshine era. Sparkling, decorous, elegant structure have I, gliding by my mid 40's. Unique charm, intelligent listener for generous bon vivant. Man lacking distinction, please do not reply. NYM Box D654.

Sexy Brown Eyes—I've been told. Female art director, mid 20's, looking for a male who is sincere, romantic, funny, creative, successful, single, a nonsmoker and if you're good-looking, I won't hold it against you. Photo appreciated but not necessary. NYM Box D558.

Attractive And Fun-Loving—31-year-old, Jewish female, who loves the outdoors, horseback riding and life seeks professionally secure, emotionally stable man with sense of humor and zest for life. Send photo/bio/phone. NYM Box D649.

A Woman Of Substance—Dedicated entrepreneur, 35. Extremely bright, energetic, highly successful, financially secure woman. Warm, romantic, sensuous. Gracious hostess, great cook. Very attractive, elegant, 5'8". Loves Paris, Caneel Bay. Seeks successful, dedicated, mature professional partner with joie de vivre. Prefer 5'10" plus, 35-50, nonsmoker. Must be embraceable, kind-hearted, able to compromise, and willing to swim against the current. Emotionally stable, genuinely supportive of women, and looking for a serious relationship. Must understand that to err is human, that there is no such thing as the perfect mate. NYM Box D650.

My Lifestyle—Loves living, loving, caring, sharing, latin dancing, romantic, businessman, affectionate, personable, seeking lasting relationship. Photo and phone please. NYM Box D656.

Oriental Beauty—Successful, sensuous, witty, adventurous, true romantic. Seeks special single male, 29-38, for lasting relationship. Photo/phone. NYM Box D651

Slender, Bright, Beautiful—Well-educated, divorced, successful businesswoman, 32, with long red hair. Interests vary from ballet and Broadway to boxing and Baccarat. I want to share life, love, lust and laughter with successful, wealthy, passionate yet gentle man, 30-48, who, like me, has simple tastes; only the best, especially in love and romance. Photo, bio and phone a must. NYM Box D625

ANNOUNCEMENTS

Happy 50th Daddy PhD!—I love you very much. Pussycat.

Gainer—Happy birthday! AO-K2. I love you soooo much. Leslie.

APARTMENTS • CO-OPS • CONDOS • HOUSES

To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real-estate ad in this section by calling 212-880-0732.

APARTMENTS/EXCHANGE

Swap 4-Bedroom Apartment—Paris, for Manhattan similar 7/1-8/4. Samuels, B.P. 17-75261, Paris 06, Cedex, France.

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The Fair Share—Roommate Center. Woman to woman or coed. IBM-PC perfection matching. 145 E. 49. 212-751-1212.

Women's Roommate Referrals—Seen in Glamour. Largest selection. 527 Madison Ave. Call Linda Carrol. 212-888-6360.

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Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

West Coast Executive—Transferred to NY desires 1-2 bedroom furnished apartment for 3-6 months beginning May 1. 203-966-4392.

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French Riviera—4 persons share luxurious chateau. June-August. 212-348-5907.

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Furnished Co-op Available—6/1-9/30. Legal. Lovely! Call Nancy. 212-524-4789.

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Prime Chelsea Location—Owner selling building. With French restaurant, two luxury floor-throughs, and owner's duplex greenhouse apartment Great tax shelter. $995,000. 212-475-4542.

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Nantucket Island—Prime house rentals and sales. Best selection now. 2 week rental minimum starting at $1000 per week. The Maury People. 617-228-1881.

Berkshires—There is nothing like this anywhere. Half shares in 8 houses on 145 acres on lake. Free tennis, co-ed volley plus softball, horse ride, water ski, canoe, swim, aerobics, fish, hike, bike, mountain climb, sun bath, party or just relax. 2 1/2 hours from NYC, near Tanglewood etc. Call Steve 212-689-5320 or Ira 224-9741.

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Montauk—Great 4-bedroom contemporary. You'll have house to yourselves alternate weeks Memorial Day to Labor Day. 212-242-1405.

Ocean Beach, Fire Island—2-bedroom house. 5/19-6/30. $2,500. 212-348-3140.

The Working Classified

NEW YORK

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FOREIGN REAL ESTATE

Sardinia—Porto Cervo on Sardinia's fabled Costa Smeralda. Ramblin beachhouse exquisitely furnished nea tennis courts, golf course, marinas Breathtaking view of mountains and bay 3 bedrooms, 4 baths. All modern facilities. Artistic rock pool, terraces, gardens private beach. Available for summe rental, June thru Oct. or portion thereof Rental with option to buy. 212-421-267

SUBLETS

A Banker—Seeks city apartment. Short or long term. 212-719-3527. References. Al Bruce, broker. Free to list.

MBA Student—Working in NYC for summer needs apartment for 3 months. References. 312-944-3309.

East 70's Penthouse—August. 3-bedroom, 4 bath, Jacuzzi, terraces, central air. Beach club possible. 212-475-4352.

APT./HOUSE SITTING

Sabbatical Next Year?—I'll house-sit for you. Sept.-June. Responsible, non-smoking grad student, 26. Excellent references. Michael Levin, 212-734-6025.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates:** one time rate—$246.00 per inch; two time rate—$219.00 per inch per issue; three time rate—$203.00 per inch per issue; four time rate—$187.00 per inch per issue. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $12 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **New Closing (every Monday by 5 P.M. for the issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

Late Victorian Splendor

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Completely restored, exquisitely picturesque. Country home on 2 acres in historic district. 3 hrs from NYC, minutes from ski lifts. 3 story, 7 bedrooms, 5 baths, living/sitting room with fireplace. Basement can be used as separate residence. Victorian Gazebo. Asking $210,000. Call owner anytime 212-595-1028

$79,000

3 BR home in perfect condition on 12 private wooded acres. Beautiful wood & slate floors, fireplace, spacious kitchen. Low cash, low taxes, excellent terms, 2 hrs. NYC, near Livingston Manor, NY. Owner (212) 628-4213.

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Federal Row House (C 1850) Renovated & Modernized in 1973. Vacant Triplex contains lovely Entertaining Floor, Woodburning Fireplace; Study; 3 Bedrms. Garden Duplex with 2 Bedrms brings hi-income. $695,000.

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Almost beyond description, this exquisite 1600 sq ft duplex loft is the answer to the right person's dream. It faces City Hall Pk, has a spiral staircase leading to a huge magnificent BR & a lge studio. There are 2 BTH's, walk-in closets & a gourmet cook's kit. It exudes great taste. Asking only. $380,000, mt. $745.00.

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TOWN & COUNTRY PROPERTIES

Poor Picture/Good Value

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$165,000

Talk to

Tina S. Fredericks Realty

East Hampton, N.Y. 516-324-4418

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That is what this late Victorian home with its wraparound porch imparts to you. Warmth and family closeness! Fplcs, lg din rm with leaded windows, mod kitchen, 6 bdrms, 3½ baths, absolutely in mint cond, quiet st, short walk to village schools & trans. $297,500.

ANN DE SANTIS, REALTOR

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YOUNG
- Median age 42 years

MARRIED
- Over half of our subscribers are married

WELL-EDUCATED
- 87% went to college

PROFESSIONALS
- Three quarters hold professional or managerial positions

PROPERTY OWNERS
- 62% own their own home (median value of main residence $129,000)
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- 13% own a home valued at $300,000 or more
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East 70's 4½ Rooms

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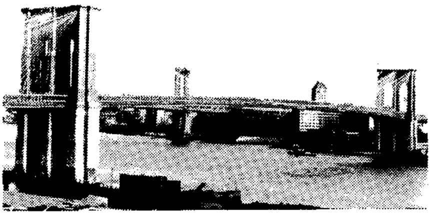

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Owner 603-298-8124

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Town and Country Properties

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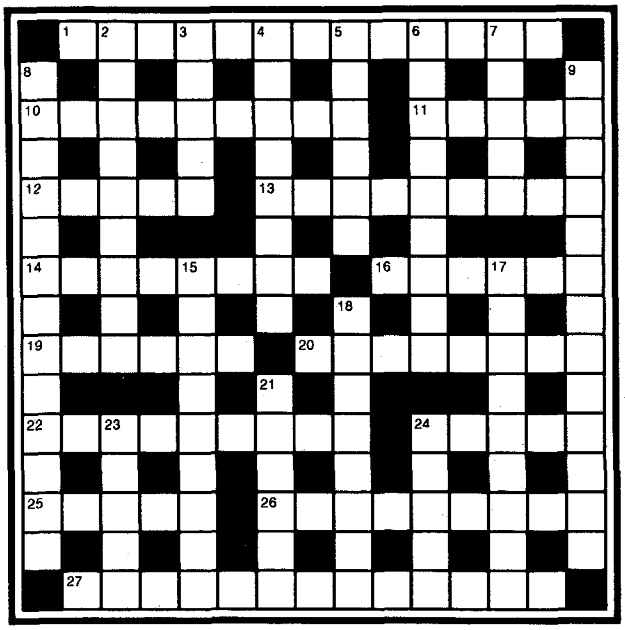
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 They help themselves—can't help it! (13)
10 Heather in the House with the young peers. (9)
11 Story returned by editor initially, but buck up! (5)
12 The sound of the French Riviera, relatively speaking? (5)
13 At duel, Tim gets badly hurt quite obviously. (9)
14 Activity on the water? Yes, but in Germany many a thing is changed. (8)
16 Have an ambitious plan to reach a high church position? (6)
19 Look for food for a time. (6)
20 Term sins as fit for amendment in churches. (8)
22 Needle were never so futile. (9)
24 Game for a light? (5)
25 Communist discovered in the firm making a statement of principle. (5)
26 Intense anguish leads to hate—reach out! (9)
27 Smoker and cheat in the folk band. (4, 3, 6)



Down

2 Real crags, very rugged, cause major sign of injury. (5, 4)
3 Beat the beans! (5)
4 Men love tint of this healing preparation. (8)
5 They're sometimes liquid, like bits of matches. (6)
6 High-principled people sail out in stormy tides. (9)
7 The point in the talk is the repetitious slogan. (5)
8 No lack of room for astronauts? (6, 2, 5)
9 For those seeking promotion, they may provide fitting steps. (4, 4, 5)
15 Some tread the straight and narrow in this form during a tense situation. (9)
17 It's a strange way to be clad in tie, just the same. (9)
18 Official looking after rubbish dump workers? (8)
21 Vegetable layer gets the bird! (6)
23 It's cold above North London for ancient Britons. (5)
24 Mother gets Edward married. (5)

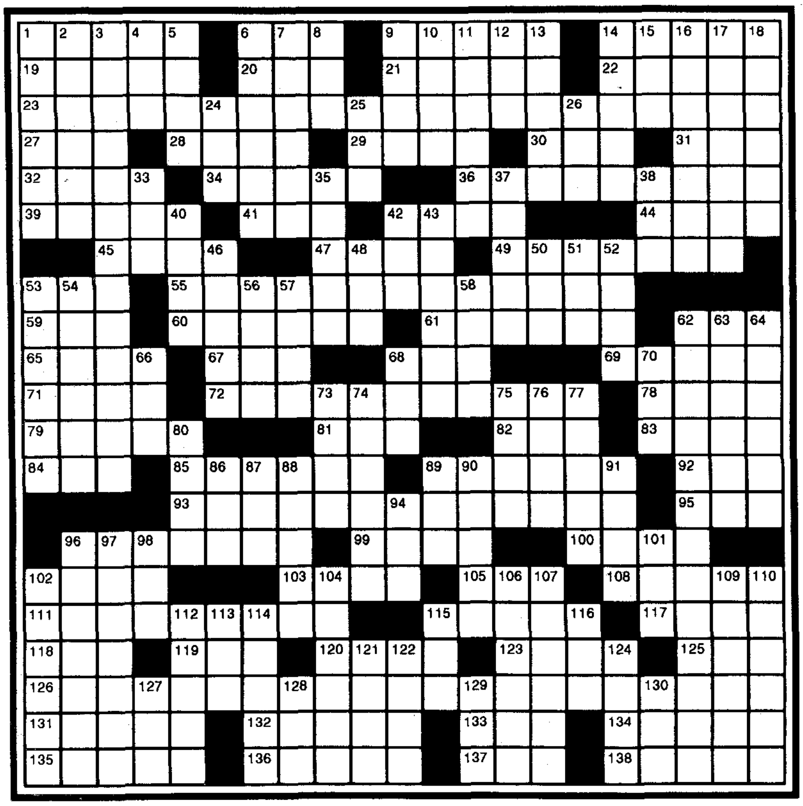
'LITTLE NOTHINGS': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Covert remark
6 Reverential feeling
9 Novelist Jong
14 Roman official
19 Chambéry's region
20 Socialize
21 Landed estate
22 Higher than a bass
23 Uninventive comment
27 Tatter
28 Mend a hole
29 In re
30 Vowel sequence
31 Uno plus due
32 Pressing need
34 Dogpatch girl, with 51-Down
36 —— like success
39 Information detail
41 Luau souvenir
42 Canvas cover, for short
44 Small barracuda
45 Getting —— years
47 Lima or string
49 Like Venus de Milo
53 Fido's doc
55 "God rest ye, merry gentlemen, ——"
59 Japanese golf star
60 Hillocks
61 Maiden
62 Scottish "not in"
65 Small sailboat
67 Vane heading
68 Mrs. North
69 One of the Sitwells
71 Busy as ——
72 "Full of sound and fury, ——"
78 Not fooled by
79 Endocrinology study
81 C.P.A.'s abbr.
82 Possessive pronoun
83 Mast
84 Eterne
85 Gold-like alloy
89 "Lord Jim" author
92 Arista
93 Elizabethan fuss
95 Flat fish
96 Throb
99 Remove wrappings
100 State: Fr.
102 Pisa's river
103 Heidi's milieu
105 Salamander
108 Orthopedic device
111 Reckless bet
115 Bit of land
117 Incision reminder
118 Forenoon abbrs.
119 Ust ——, Russian plateau
120 Knock silly
123 Kind of code
125 —— tree (at bay)
126 Jolson line
131 Rose essences: var.
132 Hall-of-Famer Combs
133 Favorite
134 Writer Nin
135 Weblike tissues
136 Dangerous
137 Lemon quencher
138 Coated steel

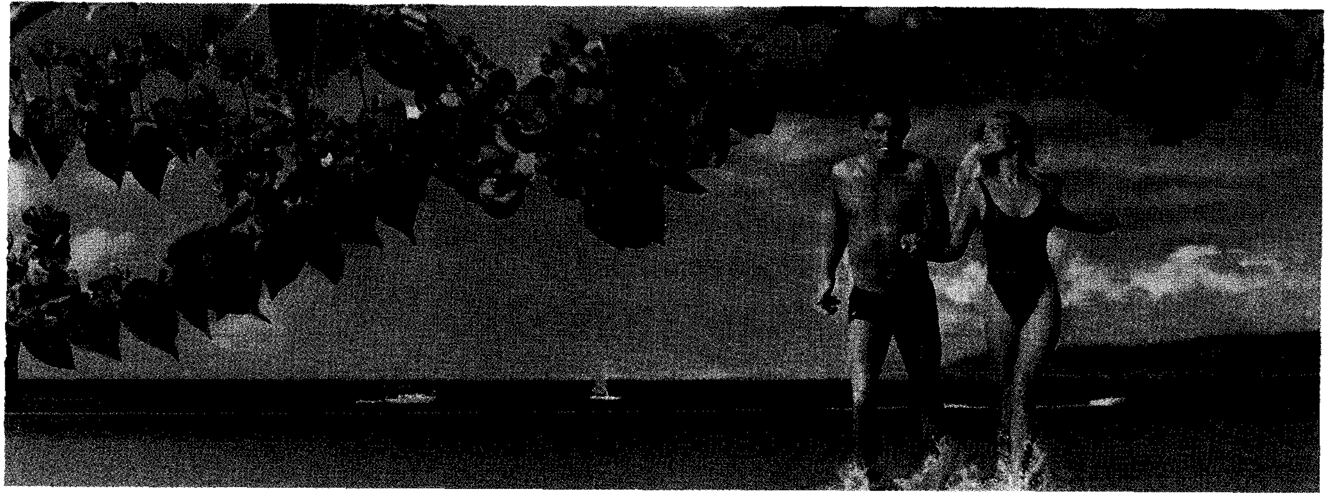
Down

1 Leopold's queen
2 Vast desert
3 Closet-cleaning lament
4 "Le Coq ——"
5 Ogled
6 Unconcerned with principles
7 The Pooh
8 Somerset river
9 Australian birds
10 Throw a tantrum
11 Not alfresco
12 Iowa college
13 Pianist Claudio
14 Guiding standard
15 Fourth-grade grade
16 Between ankles and toes
17 Bernadette's town
18 Kovacs, formally
24 Woebegone
25 Method
26 Slang for a sleuth
33 Religieuse
35 Female oracle
37 Tic
38 Suffix for Siam
40 Cheese source
42 After sigma
43 "Night ——"
46 Hawaiian geese
48 Dawn goddess
50 "6 —— Riv Vu"
51 See 34-Across
52 Pitcher Sparky
53 QE2 trip
54 Capacitate
56 Tennille of TV
57 Designer Cassini
58 "——, Don Quixote"
62 Not anything special
63 Trudeau's capital
64 Having briers
66 Actor Cariou
68 One-chevron G.I.
70 First scale tones
73 Nothing: Sp.
74 Became frozen
75 Tabooed item
76 Cult leader
77 Wax eloquent
80 Perignon, et al.
86 Street, in Lisbon
87 Fall mo.
88 "Do —— a Waltz?"
89 Rapscallion
90 Woodwinds
91 Staccato marks
94 Sides, in cricket
96 Do press agentry
97 Out of the ordinary
98 Tennis ploy
101 Capp and Capone
102 "—— the Races"
104 Also-rans
106 Whipped severely
107 Cylindrical
109 Table linen
110 French perfume town
112 Oscar-winner Rainer
113 Direction suffix
114 Aquatic mammal
115 Neighbor of Ill.
116 Asian festival
121 Gossip
122 Chemistry Nobelist
124 "To market to buy —— pig"
127 Altar constellation
128 "Bali ——"
129 WWII agcy.
130 "Chorus Line" song



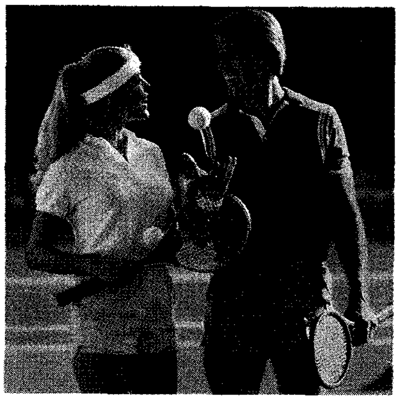
Solutions to last week's puzzles appear on page 134.

COME TO MEXICO



COME TO SHERATON

Come to Sheraton for a welcome as warm as the sun. And discover a million reasons to stay. The food, the fun, your favorite activities—in a country famous for its sunny ways. Come to Sheraton in Mexico. You'll love the life.



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1984 The Sheraton Corporation

U.S. Gov't Report

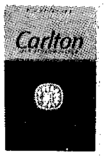
Carlton Box 100's
1 mg. tar, 0.1 mg. nic.

Warning: The Surgeon General Has Determine
That Cigarette Smoking Is Dangerous to Your Health

Compare to your brand
Carlton
Carlton 100's
AIR-STREAM FILTER
Analyses of the smoke of samples of Carlton Cigarettes are made periodically. Analyses during the most recent test period prior to the manufacture of the cigarettes in this package averaged:
"TAR"................LESS THAN 1 MG
NICOTINE....................0.1 MG

Box King—lowest of all brands—less than 0.01 mg. tar, 0.002 mg. nic.

Carlton is lowest.



U.S. Gov't Report—no brand lower than Carlton Box King—less than 0.5 mg. tar, 0.05 mg. nic.

Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine; 100's Box: 1 mg. "tar",
0.1 mg. nicotine av. per cigarette, FTC Report Mar. '84.